

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 15, 1968

Dr. August Freundlich, Director
Joe and Emily Lowe Art Gallery
University of Miami
Coral Gables, Florida 33124

Dear Dr. Freundlich:

I have been away for quite some time and have just started to attack my enormous batch of correspondence.

Much as I would like to cooperate with you, I find it impossible to do so.

Evidently, from your listing, you picked up the wrong O'Keeffe book as none of these paintings are now in our possession. The same is true of the majority of the Webers. We did find the George Morris*. Several of the Doves are available, but in the case of the Demuths all but one of the paintings was chosen from the sold books, which means that you would have to communicate with each owner directly.

It would be impossible for you to do this show unless you either come up again personally, or unless you indicated the artists and the number of works you would like to have and leave the selection up to my judgment.

It was good to see you and I look forward to another visit in the near future. Meanwhile, my best to your family.

Sincerely yours,

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11/15/68

Mr. Pinkney Near

- 2 -

In explanation of the "Time Capsule", believe it or not - strange as it seems - while TV programs were active considerably earlier, it was not until October 1939 that this subject was chosen, and I was asked to give the introductory talk.

Sincerely, yours,

* P.S. As this is the only spare copy that I have, would you please be good enough to return it to me for my records.

EGR

File
Illinois

December 17, 1968

Krannert Art Museum
College of Fine & Applied Arts
University of Illinois
Champaign, Illinois 61820

Attention: Mrs. Muriel B. Christison
Associate Director

Dear Mrs. Christison:

Your letter addressed to Mr. William Kennedy arrived recently, and since Mr. Kennedy is no longer employed by us, I opened it as it was obviously business correspondence.

I gather that you have received all of the photographs because no mention is made to the contrary. The only request you have at this time is for the two artists' addresses.

There is a firm ruling to the effect that the address of an artist is not to appear in any publication. I am sure that you will understand that not only is the artist's agent opposed to that idea because collectively speaking there are a number of artists in America who would start selling out of their studios directly. In addition, the honorable ones do not like to be bothered at their residences because they pay their agents a commission for making sales and they do not want to handle or discuss this directly.

Since the exhibition to which you refer has been handled by several people, I am now at a loss as to whether or not you have received the O'Keeffe, Zorach and the the Broderson photograph of IGNACIO SANCHEZ MEJIA'S HOME, 1966. Won't you please be good enough to advise if you have received all the pertinent data that had been previously requested.

Sincerely,

NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

P. O. BOX 2309 33402
WEST PALM BEACH, FLORIDA
TELEPHONE 305 832-6194

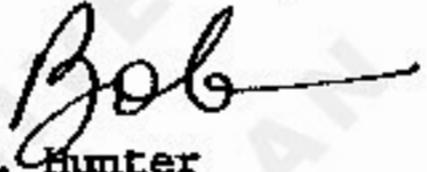
November 25, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

Roy Craven has put the bee on me to lend him our Kuniyoshi, and since I don't ever expect to see anything returned from anloan exhibition except in tatters, I wonder if you would be sweet enough to give me a good honest round figure for insurance purposes. As you know, our Kuniyoshi is the 1945 oil on canvas entitled "Rotting on the Shore." Its size is 46" x 36".

Love and kisses,


E. R. Hunter

ERH:nf

11/27/68
Paintable
for insurance
1968

rior to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

December 18, 1968

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Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Kennedy:

Morris Broderson has been very anxious that we include his "Sanchez Mejias and Garcia Lorca", which belongs to the Palm Springs Desert Museum, in our 1969 biennial, and I have now obtained permission from Mr. Frederick Sleight, the director of the Museum, to borrow it for this purpose. Consequently I will not have to ask you for either of the Broderson paintings, photos of which you were kind enough to send me some time ago. But many thanks for your help in this matter.

How is Mrs. Halpert? Please give her my warm regards. And best wishes to you for the holiday season!

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Director

ASW:jal

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 26, 1968

Mr. I. D. Vaughn
FRASER & COMPANY
75, Randolph Avenue
London, W. 9
England

Dear Mr. Vaughn:

Thank you for your letter.

Much as we would like to work with you, we concentrate entirely on American art; and, although I own some foreign art personally, we wouldnnot be interested as we are obliged to maintain our policy which we have followed for forty-two years.

Sincerely,

F

Reference to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 26, 1968

Miss Paula L. James
Doubleday Anchor Books
Doubleday & Company, Inc.
277 Park Avenue
New York, New York 10017

Dear Miss James:

We have looked through all of our records and
could not trace the painting by Jack Levine entitled,
THE BANQUET. Furthermore, we have never used the
photographer Lances.

We regret that we cannot be of help to you; but,
since we cannot locate a photograph, I would suggest
that you communicate again directly with Mr. Levine
or his current dealer, Landau-Alan at 766 Madison
Avenue, New York City.

Sincerely,

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

APPRAISAL

November 23, 1968

Mr. Leigh B. Block
Suite 1170
Inland Steel Building
30 West Monroe Street
Chicago, Illinois 60603

Dear Mr. Block:

I am listing below the minimum current value
on the painting:

WESTERN INDUSTRIAL by Charles Sheeler
Oil Painting, dated 1955, 29"X23" \$15,000.00

This amount is based on the highly increased
prices of Sheeler's work. In December of 1967,
a painting of the identical size was sold by
Parke-Bernet Galleries, in the Watter sale,
for \$14,000.00.

Sincerely,

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVENUE • RICHMOND 23221

16-161

19 November 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for your two letters of 15 November, one giving an up-to-date appraisal of our Sheeler, and the other dealing with your article for our magazine and enclosing a copy of your 1939 broadcast. The appraisal is much appreciated.

Both our ARTS IN VIRGINIA editor, Mr. Francis, and I have read the broadcast text with great interest and agree with you that it will make an excellent article for the magazine. However, it, unfortunately, is too long for the space available and we wonder whether you could reduce it by as much as about one half. (I believe there are 26 paintings discussed and, therefore, to be illustrated; if you could eliminate, say nine or ten of these pictures and, at the same time, add our painting, I believe the article would fit perfectly). Please let me know your feelings on this.

Other than this proposed reduction the only other change which we would request would be the addition of our painting to the article (using your less blond photo, as you suggest). We would like to stick to the 1 December deadline and will do so unless you felt too pressed.

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from both artist and purchaser involved. If it cannot be
published after a reasonable search, whether an artist or
purchaser is living, it can be assumed that the information
will not be published 60 years after the date of sale.

November 21, 1968

Dr. Melvin S. Horowitz
4202 Genesee Avenue
San Diego, California 92117

Dear Dr. Horowitz:

Since Mrs. Weber (with whom we have parted as a consignor) demands immediate payment, I am sending you a gentle reminder that you still owe us on the purchase made on August 19th, 1968. Do you think you can send us a check for the balance by the first of December so that I can get this difficult woman out of my hair.

Now that we have parted with a number of our consignors - to make life more bearable, because they all insisted on jumping the prices to about double as much as we have been asking for a number of years - I am free psychologically to release some of the Gallery or personal inventory. In Mrs. Kuniyoshi's case, we were happy to keep her as a consigner, but she has only two unsold paintings left. She has, however, turned over to us a beautiful collection of drawings. In her case, I may even give up one of the paintings from our inventory; but, at the moment, the bulk of the collections are on their way to Miami for exhibition, and when the show closes there the entire group will go on to the Smithsonian. Consequently, I would suggest that you postpone your visit unless you can be at one of the two institutions.

I look forward to your forthcoming visit. But, please let me know in advance as I travel occasionally on lecture tours and I certainly don't want to miss you.

Sincerely,

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MELVIN S. HOROWITZ, M.D., F.A.C.A.
DIPLOMATE, AMERICAN BOARD OF ANESTHESIOLOGY
4202 GENESEE AVE.
SAN DIEGO, CALIFORNIA 92117
PHONE 278-1900

NOVEMBER 24, 1968

Mrs. EDITH HALPERT
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR MRS. HALPERT:

X

I RECEIVED YOUR SOMEWHAT DISTRESSING LETTER OF NOVEMBER 21, 1968 YESTERDAY, AND I AM SOMEWHAT UPSET BY IT. AS YOU MAY REMEMBER, I WENT TO RATHER GREAT LENGTHS TO SET UP THE PURCHASE OF THE WEBER GOUACHE ON THE BASIS OF ONE FOURTH DOWN, AND TWELVE EQUAL MONTHLY PAYMENTS FOR THE BALANCE. I DID THIS BECAUSE IT WAS THE ONLY WAY I COULD FIT IT INTO MY BUDGET WITHOUT UNDUE CONCERN. WHILE I USUALLY PAY ALL DEBTS BEFORE THEY ARE DUE, I CAN NOT PROMISE TO DO THIS. I MUST THIS WEEK MAKE FINAL PAYMENTS ON MY RYDER AND TANGUY, WHILE RATHER SUBSTANTIAL MONTHLY PAYMENTS CONTINUE ON MY MAURER AND RAoul Dufy. I WILL DO MY BEST, HOWEVER, TO ACQUIT THIS OBLIGATION AS SOON AS POSSIBLE.

SINCERELY,

Melvin S. Horowitz

*File saved
RJL
12/2/82*

Class of Service
This is a fast message unless a deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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MRS EDITH HALPERT, THE DOWNTOWN GALLERY

465 PARK AVE NYK

PLEASE WIRE THAT YOUR LOAN "WINDOW" HAS ARRIVED SAFELY

SONJA OLSEN SECRETARY THE ART GALLERY UCSB SANTA BARBARA

CALIF

(958).

1968 NOV 29 PM 1 25

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AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative

Israel Museum

November 18, 1968

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Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. & Park Ave.
New York, N.Y.

Dear Edith:

Enclosed is the list of American paintings presently
in the Israel Museum, Jerusalem. I am also enclosing
Jack and Walter's list.

Hope you are feeling better.

Looking forward to seeing you at the reception on
Wednesday,

Sincerely,

Elaine Graham Weitzen

EGW/ab
Encs.

Was this Reta?

December 17, 1968

Mrs. Adelyn Breeskin
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.

Dear Adelyn:

In going through my consignment invoices, I found that the Ben Shahn silkscreen ALL THAT IS BEAUTIFUL, 1965 is still at the White House.

As you no doubt have heard, Ben Shahn and I have parted company and I am eager to get back everything that belongs to him as I want to clear up the whole matter entirely. Confidentially, it is a great relief to me. Won't you please be good enough to let me know when I can expect to receive this picture.

I was happy to see you in Washington, but since I cannot get away from New York due to the incredible employment shortage, I do hope that you will have occasion to come here as it is always a joy to see you.

With fond regards,

Sincerely,

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3/2- 4/6 - 1969
P/u Tab

20 November 1968

Mrs. Muriel B. Christison, Assoc. Dir.
Brannert Art Museum
Univ. of Illinois
Champaign, Illinois 61820

Dear Mrs. Christison:

For your letter of 15 November, please find enclosed:

Loan Agreement Forms for: Stoenck, O'Keeffe, Osborn & Morris

Bio Forms for: Osborn & Morris

Photos for: Morris *

*O'Keeffe photo not available. Photos of Broderson's recent work, "Helen Keller" 1968 & "Boy Carrying Table, Home" 1968 enclosed per Dean Weller's request that he might decide between a more recent work and Broderson's "Home of Sanchez" 1968. We have ordered prints of "Home of Sanchez" and will sent them under separate cover in a few days.

The Zerach bronze, "Wisdom of Solomon" 1968, is not available. Mrs. Halpert suggests, for Dean Weller's consideration, the 1951 bronze "Victory" by Zerach in lieu of the unavailable "Wisdom of Solomon". A photo of "Victory" is enclosed.

We do not have sufficient Loan Agreement Forms for Broderson and Zerach. Please send them to us along with Dean Weller's decision with regard to Zerach and his selection of the Broderson work.

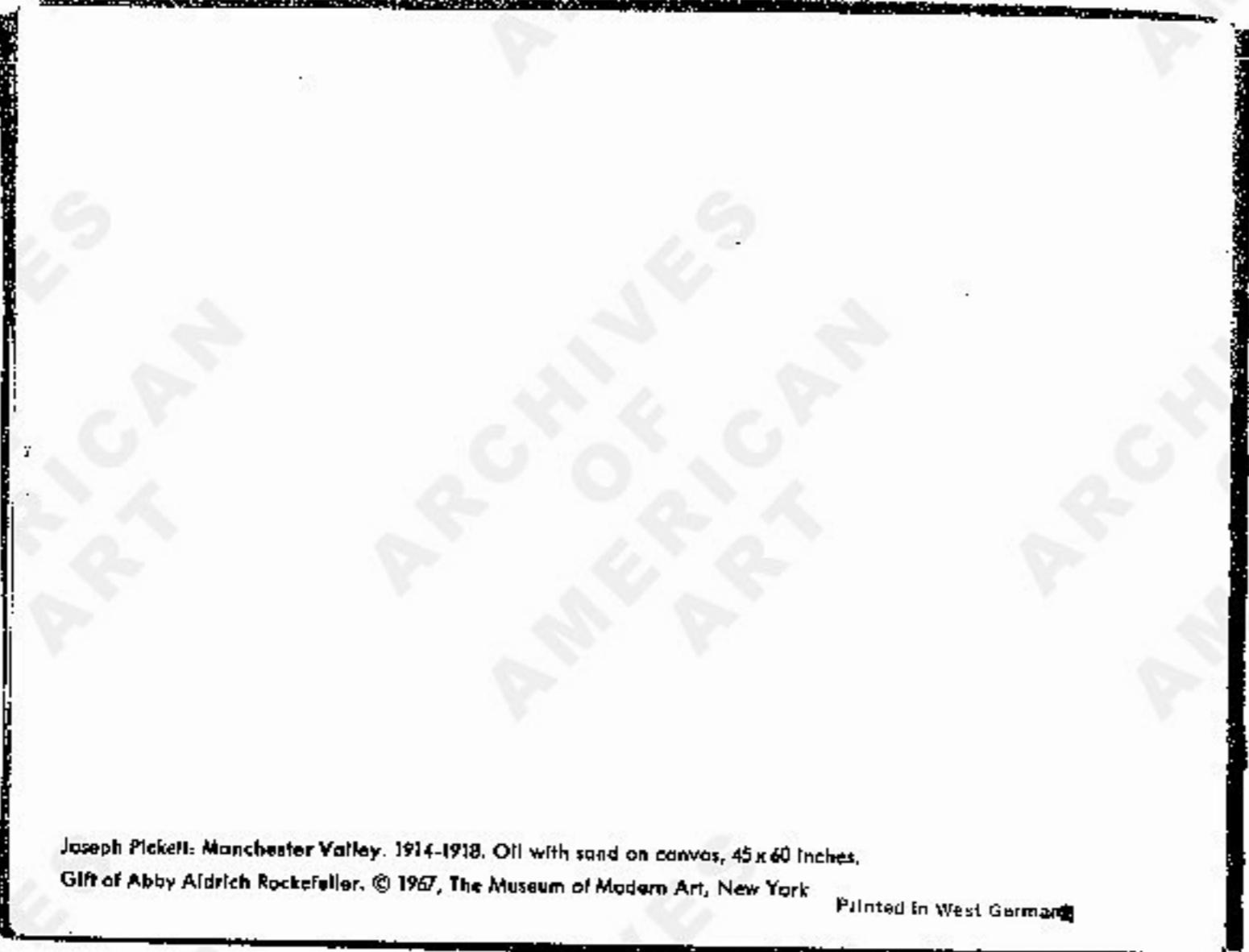
Cordially,

THE DOWNTOWN GALLERY

Wm. Kennedy

Incl:
a/s

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Joseph Pickell: Manchester Valley. 1914-1918. Oil with sand on canvas, 45 x 60 inches.
Gift of Abby Aldrich Rockefeller. © 1967, The Museum of Modern Art, New York

Painted in West Germany

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DEALERS
ASSOCIATION
OF
AMERICA,
INC.

575 MADISON AVENUE
NEW YORK, N.Y. 10022

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November 26, 1968

Mrs. Carol K. Uht
Curator, Collection of
Nelson A. Rockefeller
30 Rockefeller Plaza
New York, New York 10020

Dear Mrs. Uht:

A few members of our Association have communicated with me about letters from you to them asking for a release and transfer to Governor Rockefeller of "all rights of reproduction in and to" certain works of art bought by the Governor from those dealers. Your letter refers to the need for such a release and transfer because of the amendment to the General Business Law of the State of New York which became effective on September 1, 1966. You specifically refer to the fact that your request for a transfer of reproduction rights to Governor Rockefeller is necessary because, in connection with the loan of works owned by him for exhibition, you are asked for authority for photographic reproduction of such works in art books, magazines, slides, etc.

In connection with the passing of the 1966 Law which reserves to the artist, his heirs and personal representatives, "the right of reproduction thereof *** until it passes into the public domain *** unless such right is sooner expressly transferred by an instrument, note or memorandum in writing signed by the owner of the rights conveyed or his duly authorized agent", there was a statement of policy and of legislative intent. After explaining that improved and broadened methods of reproducing works of art had become commercially current, the following statement was made:

"It is further the intent of this legislation that such right of reproduction shall not be interpreted as including: reproductions published by museums in the form of exhibition catalogues, books, slides, photographs, postcards, and small prints not suitable for framing; reproductions in art magazines, art books, and art sections and

Prior to publishing information regarding sales transactions, both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

NEGRO

December 31, 1968

Mr. Henri Ghent
807 Madison Avenue
New York, New York 10021

Dear Mr. Ghent:

You were very kind to send me a copy of your letter addressed to Nordness. I was surprised that anybody remembered that far back to recall about the first Negro Exhibition to be held. And, it is very rare in the art world to be properly credited.

It might be of interest to you that I added Jacob Lawrence to our roster immediately after he brought in a large group of his work for consideration for the Negro Exhibition. Furthermore, Fortune magazine reproduced a considerable number of the "Migration Series" and I arranged to have Lawrence paid for the use of this material which referred to the migration of the Negroes from the South to the North.

I regret that I have been unable to locate an extra catalogue for you; but, we do have the original in our record book together with the publicity release, photographs, etc.

Very best regards for a Happy New Year.

Sincerely,

for publishing information regarding sales transactions.
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in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



PHILADELPHIA MUSEUM OF ART - FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

November 15, 1968

Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Kennedy:

Thank you for the photographs of Marin's "Nassau St." 1924.

I am enclosing duplicate loan forms for the two items we have
requested from Mrs. Halpert:

DOWNTOWN NEW YORK, watercolor, 1911

NASSAU STREET? SIDE OF THE TREASURY BUILDING, watercolor, 1924

Would you please fill out and sign one set to be returned to me
as soon as possible in the self-addressed envelope.

Thank you very much for your cooperation; and please thank
Mrs. Halpert and give her my best regards.

Sincerely yours,

Kneeland McNulty

Kneeland McNulty
Curator of Prints & Drawings

KMN/ag

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from both artist and purchaser involved. If it can not be
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purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

November 22, 1968

Mr. Herbert B. Palmer
2252 Mandeville Canyon Road
Los Angeles, California 90049

Dear Mr. Palmer:

Thank you for your letter and the slides of
the work of Morgan Russell.

First, let me tell you that The Downtown
Gallery has concentrated for many years
solely on the work of those artists on its
permanent roster - most of whom have been
associated with this gallery since the
1930's - or earlier. At this juncture, we
do not anticipate making an additions to
this roster.

We are therefore returning to you herewith
the slides which you submitted. With the
many, many galleries now operating in New
York, it should not be difficult for you to
make the appropriate affiliation.

Sincerely yours,

Murray M. Wax
Secretary to
Mrs. Edith Gregor Halpert

MMW/mw
Enclosure- Slides

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THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST.

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December 29, 1968

Mrs. Edith Halpert
Edith Gregor Halpert Foundation
465 Park Avenue
New York City 10022

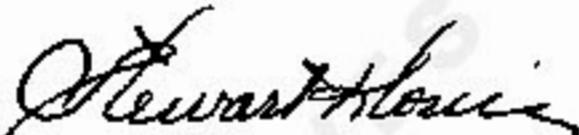
Dear Mrs. Halpert:

Thank you very much for your donation of \$250.00 for the Instructors' Endowment Fund. Your donation will be applied toward the \$250,000. we need to qualify for the Ford Foundation matching grant.

If you have any friends who would be willing to help, we would appreciate any effort which you make on the League's behalf. You might inform them that contributions to the Art Students League Instructors' Endowment Fund are tax-deductible.

Your donation, and any efforts you may make, are greatly appreciated.

Sincerely,



Stewart Klonis, Executive Director
THE ART STUDENTS LEAGUE OF NEW YORK

Rec. Encl.
SK:ES

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 23, 1968

Downtown Gallery
465 Park Avenue
New York City, New York

Dear Sir:

Thank you very much for the provenance
material on the Demuth watercolour and the
Nadelman wood carving Mr. Lester Avnet recent-
ly purchased from you.

In looking over the material I see that
both works were exhibited in several show at
your gallery. If you have any additional copies
of the following catalogues we would appreciate
your sending us them for our files.

Survey of American Art. September-October, 1965.

41st Anniversary Exhibition. September 1966.

Group Exhibition. September 1966

Please send the bill to me at the above address.

Thank you.

Sincerely yours,

Joan Wenzel

(Mrs.) Joan Wenzel
Assistant Curator

university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** gainesville, florida 32601

December 16, 1968

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Murray M. Wax
Secretary to Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

Thank you for your letter of the 12th and the new consignment
listing #7866 for the Downtown's loans to our Kuniyoshi ex-
hibition next year. I have noted your statement regarding the
previous consignment listing (#7861) and have voided it and
enclosed it here.

We will notify you immediately when your works arrive here at
the Gallery, but we will not be opening them until some date
in January. At that time we will advise you of their condition
and return the blue copies of the consignment #7866.

Thank you very much for your interest and help with these
matters. Give my best regards to Mrs. Halpert.

Sincerely,

Roy Craven

Roy C. Craven, Jr.
Director

RCC:mzc
enc.

December 12, 1968

University Gallery
University of Florida
Gainesville, Florida 32601

Attention: Mr. Roy C. Craven, Jr.
Director

Dear Mr. Craven:

Enclosed you will find consignment sheets
for the coming Kuniyoshi Exhibition. The works
listed here will be picked up tomorrow by
Budworth and forwarded to you.

Upon receipt of the various works, please
sign and return to us the blue copies of
this consignment.

Also, I am not sure whether Mr. Kennedy sent
you our consignment #7861, dated November 22nd,
1968. If he has and you have received it, please
mark it voided as there was an error in one of
the prices, or you may mark it voided and return
it to my attention.*

Thank you very much for your cooperation.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MMW/mw
Enclosures

* Consignment # 7866 replaces # 7861

ART INFORMATION CENTER, INC.

DIRECTORS:

Betty Chamberlain
Stanley William Hayter
Just Lunning
Joseph B. Martinson
Ben Shahn

307 east 37 street • new york 16, n. y.
on west side • n. y. 10
11 W. 56 St.

6-2702
cl. 7-2350

December 1, 1968

Dear Edith,

I stepped in at the Gallery last Wednesday but you were not feeling well, I was sorry indeed to hear, and Mr. Murray suggested I write to you. I do hope you are now completely recovered.

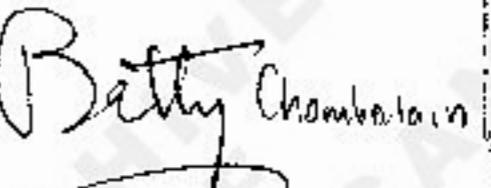
The other evening at the Museum of Modern Art I was talking with Dorothy Miller and Bates Lowry when Dorothy mentioned the book I wrote for the Museum in 1953-54 on its first quarter century. Lowry had not heard of it - for some reason which neither Dorothy nor I know, René "buried" it. I suspect he thought my handling of such matters as Alfred Barr's removal as Director were too "hot," but I never really knew - and you knew how "diplomatic" René was and never said anything outright. Anyway Lowry was much interested in disinterring the manuscript, maybe reviving and extending it; and he wanted me to ask you for early letters about the Museum's founding - such as from Arthur B. Davies, Mrs. Rock, etc. He said you had suggested that Xerox copies of letters you have could be made available for such purposes.

This was why I stopped by. I wonder if we could get together at the Gallery sometime at your convenience?

All very best to you,

A non-profit organization founded in 1959 to supply free information in the field of contemporary fine arts.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 4, 1968

DINERS CLUB
10 Columbus Circle
New York, New York 10019

Re: Account #1709-3733-8

Gentlemen:

We have recently made payment on the above
captioned account in the amount of \$59.07.

Included in the charges was an amount of \$4.21
which represented a food charge at the Hay
Adams Hotel in Washington, D.C., dated 10/11/68.

Please be advised that we also received a duplication
of that amount in a separate billing. Since
this was included in the other billing amounting
to the \$59.07, won't you please have your book-
keeping department check this and adjust your
records accordingly, and advise us in writing
that this correction has been made.

Thank you in advance for your prompt attention
to this matter.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

1/69 - Credit received \$4.21

December 3, 1968

Boy's Club of America
771 First Avenue
New York, New York

Gentlemen:

We have collected here a large box of magazines
which we would like to donate to the Boy's Club
of America.

Won't you please be good enough to call and ad-
vise us when you can send a truck to pick them
up. Also please note that the delivery and pick
up entrance to the Ritz Towers is at 113 East 57th
Street, and the Gallery is in the basement of
the building.

We look forward to hearing from you very shortly
as we would like to have them removed as soon as
possible.

Thank you.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

P.S. This letter was mislaid & I
am forwarding it to you
this date 12/11/68

Picked up by Clark
Madison

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO



SANTA BARBARA · SANTA CRUZ

THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

It has been difficult communicating by way of our telegrams and I regret that I have been unable to reach you by phone.

It was our understanding that the painting THE WINDOW, 1949, Oil, 20x24, signed lower right, actually belonged to the Downtown Gallery, although, the remaining paintings which you had shipped to Santa Barbara for the Max Weber Exhibition were to be returned to Mrs. Max Weber. Our shipping instructions to the last museum showing the Weber show were to ship THE WINDOW to Santini Brothers and they in turn would deliver it directly to you. Is it possible there was an error in communication?

In the event that this one painting has been delivered safely to you by Santini, I am enclosing Loan Release forms for it which we would appreciate your returning to us signed by return mail.

We have had to extend the insurance policy for this entire exhibition until all of the releases are received and this is the last one to be out. Should you not have received this painting we would appreciate a collect telegram to this effect so we begin tracing and reporting the loss.

Sincerely,

A handwritten signature in cursive ink that appears to read "Sonja Olsen".

(Mrs.) Sonja Olsen
Secretary to
The Art Galleries

26 November 1968

:so
attachments

SINCE 1861

GUMP'S

Agencies In:

BANGKOK
BARCELONA
COPENHAGEN
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HONG KONG
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VIENNA

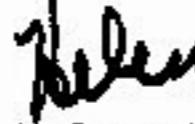
10 December 1968

Mrs. Edith Halpert
Director
The Downtown Gallery, Inc.
465 Park Avenue
New York 22, New York

Dear Edith:

We are terribly sorry, but our shipping department forwarded the three Zorach pieces by Railway Express, rather than by air as we usually do. However they were definitely shipped to Budworth on December 2 with instructions to uncrate them and deliver them to you, and you should be receiving them shortly. I hope this hasn't caused you too much inconvenience.

Sincerely,



Helen Hentinger
Director
Gump's Gallery

file

or to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or

Walter A. Compton
Fogg Art Museum
Cambridge, Massachusetts
November 30, 1968

Mrs. Edith G. Halpert:
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am a graduate student at Harvard University,
researching my dissertation on Arthur Dove
and American abstract painting up to 1920.
I have seen the Downtown Gallery's files on micro-
film at the Archives of American Art, and look
forward to seeing Dove's paintings very much.

However, on inquiry, your secretary said they were
unavailable for viewing. Therefore, I am writing
to you personally as one who has devoted her life
to American painters when few others took the interest
of trouble. I need to look at only some two dozen
works, and of course, do not want to inconvenience you.
Indeed, I would be as little bother as is to your
liking, since I have had experience handling paintings
at the Fogg Museum.

Please understand my seriousness, the importance of
giving more notice to Dove, and my continuing
admiration of you.

yours,

Walter Compton
Walter Compton

NATIONAL THANKSGIVING
PROCLAMATION, 1963
ABRAHAM LINCOLN

by the whole American people;"
and one voice
acknowledged as with one heart
reverently, and gratefully
that they should be solemnly,
it has seemed to me fit and proper
from which they come...
forget the source
enjoyed that we are prone to
These bounties...are so constantiy
of fruitful fields and healthful skies.
has been filled with the blessings
"The year that is drawing toward its close

15TH S-1

or to publishing information regarding sales transactions,
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in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

GRATTINGS THANKSGIVING



To Edith:

May you always have
many reasons for

Thanksgiving in your heart.

We look forward to
Thanksgiving Dinner,
with you, at our
home, on Thursday,
November 28 at
4 o'clock. Rsvp.

Fred Kass - Howard Sloane

*Photos out of ones crossed
out. Others*

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

1/7/69

JAMES HARITHAS
DIRECTOR OF THE GALLERY

638-3211 /
AREA CODE 202

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

November 26, 1968

Mr. Geoffrey Clements
243 East 10 Street
New York, New York

Dear Mr. Clements:

We should like to order (1) 8x10 black and white glossy photograph of each of the works listed below, in preparation for our forthcoming John Storrs Exhibition. Would you please bill the Gallery directly for these prints, and send the photographs to my attention.

<u>Sculpture</u>	<u>Negative No.</u>
<u>Name</u>	48-345, 48-244
<u>Cock of the Morning</u>	45-694
<u>Abstract Figure</u>	45-694, 45-839
<u>Opposing Forms</u>	45-567
<u>Abstraction, 1929</u>	45-392
<u>Study in Architectural Form</u>	45-569
<u>New York</u>	51-238
<u>Le Sergent de Ville</u>	45-697
<u>Winged Horse</u>	45-841
<u>Tete-a-Tete</u>	45-695
<u>The Mourners</u>	49-746
<u>Study in Form #1</u>	49-748
<u>Study in Form #4</u>	49-749
<u>Study in Form #5</u>	49-750
<u>Pieta</u>	45-698
<u>Panel with Black-Marble-Index</u>	45-836
<u>Meditation</u>	45-842
<u>Panel with Mirror-Index</u>	45-696
<u>Squat Woman, Profile</u>	49-751
<u>Opposing Forms</u>	49-751
<u>Reclining Figure #2</u>	49-747

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 7, 1968

Mr. George Perret
ACA GALLERY
61 East 57th Street
New York, N.Y. 10022

Dear Mr. Perret:

Just a little note to thank you for sending us
the advance copy of the catalogue for the "Artist's
Wives" exhibition which will open soon.

I would like to call to your attention that Arthur
Dove's wife's name is REDS not RED. This was the
nickname he used for her. Would you please be good
enough to check to see that this correction is made on
the label if it has not already been taken care of.

Also, what happened to Robert Osborn's wife's picture?
It was omitted from the catalogue.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 50 years after the date of sale.

December 11, 1968

Mr. Paul E. Selinger
119 Chatham Road 7B
Kowloon, Hong Kong

Dear Mr. Selinger:

Thank you for your letter of recent date.

For many years, The Downtown Gallery has concentrated virtually exclusively on the works of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York, it should not be difficult for you to make the appropriate affiliation.

Sincerely,

P.S. Also, for your information, I should mention that we concentrate exclusively on American Art.

Haags Gemeentemuseum Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

File

Nr.: 6822.68/D/Int.Grafiek

Onderwerp:

Bijlage(n):
Fr/fr

's-Gravenhage, December 9 1968

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022.
U.S.A.

Dear Sirs:

Referring to your letter dated November 13, 1968 which
came duly to hand only now, we inform you the work by
Ben Shahn, entitled: Decalogue, dated 1961, has been
shipped to your address in the first week of November
through the firm Ruys & Co.

We assume the work will have reached you in the mean-
time.

Please let us know when you will have received the
work.

Yours sincerely,
on behalf of the Director,

P.A. Frequin,
Administrator.

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Copy

File

November 27, 1968

Mr. Victor Bonig
50 Lopes Avenue
San Francisco, Calif.

Dear Mr. Bonig:

We enclose herewith copy of a letter this day addressed
to the Railway Express Agency, in Los Angeles, Calif.,
which is self-explanatory.

Unfortunately, the Downtown Gallery had given "Los Angeles"
as the city instead of San Francisco, and it was not until
we received back to-day, from the Post Office, the enclosed
postal advice that we learned of the error in the shipping
instructions.

You will be assessed for the additional transportation
from Los Angeles to San Francisco, which will be included
with the other charges and will have to be paid. We would
suggest that you obtain receipt for charges paid from REA
and then take same up with the Downtown Gallery for
reimbursement.

We are sorry for the inconvenience caused and trust that
the shipment will be received in good order and without
further delay.

Faithfully yours,

W. S. BONIG & SON, INC.



Charles W. Johnson

CWJ:gn
air
co-Downtown Gallery
one.

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December 20, 1968

Pratt Center for Contemporary
Printmaking
831 Broadway
New York, New York

Attention: Mrs. Kwartler

Dear Mrs. Kwartler:

This letter will serve to confirm our telephone conversation this morning concerning the return of the Ben Shahn Silkscreen ALL THAT IS BEAUTIFUL, 1965 - Our #42 which was consigned to you on January 6th, 1967 for the Exhibition at the Museum of Modern Art in Mexico City.

This loan has been extended; however, at this time, we would greatly appreciate your arranging for its return to us. Per our conversation, please advise us as soon as possible when it will be returned and how.

Thank you, and very best wishes for the coming holiday season.

Sincerely,

Murray M. Wax
Assistant to
Mrs. Edith G. Halpert

SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:
20 EAST 44TH STREET
NEW YORK, N.Y. 10017

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GALVESTON OFFICE:
P.O. BOX 118
GALVESTON, TEXAS 77550

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Miss Halpert:

I have spoken with Miss Klass on the phone and I would like to confirm our purchase of the Morris Broderson "California Still Life with Wooden Fish". I am writing this from the office and I am not 100% sure about the price, but I believe it was around 1850.- but if this is not correct please send me your invoice and I shall adjust my records.

I am enclosing a check for 500.- and in order not to make things too complicated will send you a check for the balance in January.

You are having a Broderson show in January, I understand, and wish to have the picture there for the exhibition. I assume, therefore you will send it to us in February. When you do, please be sure to use EMERY AIRFREIGHT to my home

George Perutz
11405 St. Michaels
Dallas, Texas

I would appreciate your sending me eventually a photo of the painting for me to keep, and also a catalogue of the forthcoming exhibition.

May I take this opportunity to wish you a most Merry Christmas and Happy New year from my wife and myself.

With best regards,

Sincerely yours
George Perutz

P.S. I presume your insurance will cover the painting until I receive it.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

December 6, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

The watercolors which you were kind enough to lend for our exhibition, "Eight American Masters of Watercolor", were returned to you by air on the 2nd and 3rd of December and I trust they have arrived in good order by now. The delay in shipment was most unfortunate and I hope you will accept my profound apology. During the past few weeks we have been somewhat overwhelmed by a number of exhibitions and special events which created an extraordinary workload for our packing and shipping department.

The exhibition has been a resounding success. At this Museum more than 40,000 people saw these watercolors and attendance was so heavy that two simultaneous Docent tours were required most of the time. Attendance records were broken in San Francisco and Seattle responded with the same great enthusiasm. Here on the West Coast where collections of American art are so limited, this is doubly significant, in that interest and appreciation have been stimulated in a very permanent way.

I would like to express to you my deepest gratitude for your generosity in contributing to the exhibition.

Sincerely yours,



Harry Curry
Associate Curator
of American Art

LC:ft

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The
Mount Sinai
Hospital

100th STREET AND FIFTH AVE. • NEW YORK, N.Y. 10029

Dec. 3 —

Dear Dr. [redacted]:

as I go under the knife for an operation on my spine your periferous, worrisome letter I feel must be answered while I still can. Even if something should go wrong I've left instructions with Crowley to return the $\frac{3}{3}$ Scheck photos to you soon as plates are made from them.

To put your mind at rest, and your lawyer, I'd like you to know that the 500 to 700 original plates from Stader, Strand, Carter, Benson, Raboud and many others, all seem to say "go ahead - we ^{don't} have a sense of responsibility and we are happy to be included in in what you're doing". I am happy to see a fine revised edition of your book? I am happy to see a fine revised edition of my HISTORY - to my great pleasure Scheck included in my photo's on his too should become as well known for his photographs as he is for his paintings. I made 35 mm photos of the original prints. Only I'm handles the originals. The 35 mm prints are being used for my art purpose. You showed me something about publishers dates. In any event, put your mind at rest, I take responsibility to return them soon as possible, or if you



Agnes de Mille as choreographer, tensely watching a rehearsal



Sallie Wilson as Lizzie in Ballet Theatre's anniversary production

in 1948, that "Fall River Legend" was actually performed for the first time.

Since then, Agnes de Mille's ballet has become a contemporary classic. This is her story of how it all happened. —The Editors

The day after *Rodeo* opened and I was having my first taste of big success, Edward Sheldon sent me a wire: BRAVO. NOW ABOUT LIZZIE TRY HER AS A CIRCUS PERFORMER AND HER MOTHER A LION TAMER. DON'T FORGET THEY DIDN'T SPEAK FOR YEARS. COME TALK TO ME.

Much as I wanted to, I couldn't talk just then, because I went on tour with the Ballet Russe, and then came *Oklahoma!*, and then I got engaged to a soldier. I got married, and while I was at an Army base, I received the wire stating that Ned Sheldon, who had been in poor health for a very long time, had died.

For three years, the theme he had bequeathed to me lay dormant. I mentioned my intentions casually to my colleague Antony Tudor, who laughed—inordinately. I thought—and remarked that he hoped I was joking; and indeed he did, for he was hard at work on his own murder ballet, which turned out to be *Undertow*. We both kept on with our several plans and communicated no further on the matter.

For the next two years, as I went about my affairs, a bit here, a detail there began to clarify, until at last the emotional mulch of my life seemed favorable. That is, I entered a period of great anguish, guilt, apprehension, and rage.

My only son was desperately and cruelly ill for a prolonged and bitter period. Matters went shockingly awry in my business. There were backwashes of domestic anxiety. Through this webbing and weaving of distress slowly pushed the dreadful inner knowledge of what it must feel like to want to murder. In addition, I lost my mother under conditions which were an agony to me, for she had sustained a crucial heart attack when she was alone and helpless. In remorseful grief, my creative expression turned to a fumbling attempt at expiation. Very slowly, and in frightful psychological conflict, I was gradually readied; Lizzie took me over.

But while emotionally I may have been prepared, intellectually I was most certainly not. I started

anyway. I began by stripping the cast to essentials, eliminating Lizzie's sister, Emma, and Bridget, the maid, from the story as extraneous, keeping only the dreadful triangle of Lizzie, her father and stepmother, with the ghost of the dead beloved mother, and the pastor who was her suitor, as catalysts. There was the fourth protagonist, the house itself, which played a crucial part in all events and devoured Lizzie in the end.

As is usual, the plot I originally outlined differed greatly from the scenario that was eventually put into rehearsal. It was one day in the middle of a ballet class that I had an idea which knocked me right off balance. The gallows! We would start with the gallows. (They hang in Massachusetts—or did then.) There is something quite unequivocal about a gallows, and as a stage prop it tells an awful lot in the first coup d'oeil. Lizzie would be standing, on the arm of her minister, at the foot of the gallows, the executioner and the witnesses around, the executioner in an 1890 derby hat, leaning on the grisly platform nonchalantly, with the terrible callousness of habit, his foot cocked across, his hat raked slightly in bravado over his eyes—and the foreman of the grand jury would repeat a digest of the words of the true bill, which, with their rolling, repetitive legalism, take on an almost Biblical tone.

"The jurors on their oath present: that the accused of Fall River in the County of Bristol, at Fall River in the County of Bristol, on the 4th day of August in the year

1892, feloniously, willfully, and of her malice aforethought, in and upon the bodies of her father and upon her stepmother an assault did make, and with a certain weapon, to wit an axe, did cut, strike, beat and bruise, in and upon the heads of them giving to them divers, to wit, twenty mortal wounds, of which said mortal wounds they then and there instantly died. And so the jurors aforesaid upon their oath aforesaid do say that she did kill and murder against the peace of the Commonwealth—a true bill."

This would get over the exposition quickly and reveal that our heroine was in a very nasty predicament. Under the speaking of this indictment there would be music.

Through a painted landscape, the Hanging Place, the dreary wastes outside a factory town, we would gradually show the Borden homestead, backlit and translucent, which would stand throughout at the rear of the stage. The sequence of scenes thereafter would be a résumé of all that had brought Lizzie to the dread spot: Lizzie's happy childhood with parents she loved, the death of her mother, the introduction of the stepmother, Abby, into the household and Abby's taking over of the father and full power, Lizzie's jealousy and mounting hate, the frustrated romance, the murder and trial, the acquittal, the return of Lizzie to the house, now hers alone, and her immuring therein.

The heart of the story rests on the sudden explosion of family rage and frustration; but the culmination must seem unavoidable. Lizzie's life. / turn to page 153

Works sold but not paid for:

- 1- "Pique Shirt" - 1912-51

Sold 4/25/65 to Freeman. Has been partially
paid for. A part payment of \$1,500.00 on a total
sale of \$5,000.00 was made on 9/8/65.
Amount due — \$2,166.67

- 2- Two paintings were sold in San Diego from
California Show.

1- Burlesque 1909 oil 14x20 S.P. 8500

2- The Model 1955 gouache 10 $\frac{1}{2}$ x23 $\frac{1}{2}$ S.P. 4000

Total 12,500

Amount due — \$8333.34

Total — 10,800.01

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

FU

Sw. if true

November 29, 1968

Mr. Martin E. Petersen
Curator, Western Painting
Fine Arts Gallery of San Diego
Balboa Park, P.O. Box 2107
San Diego, California 92112

Dear Mr. Petersen:

Please be advised that we have located the Max Weber painting, THE WINDOW, 1949 that Mrs. Halpert wrote to you about on November 23rd. It had been returned and improperly not recorded.

No doubt you have answered Mrs. Halpert's letter, and we will be receiving it shortly relative to the other matters in the letter per date above.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MMW/me

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

RICHARD P. TATAR
103 OAKLAND AVE.
GLOVERSVILLE, NEW YORK

December 5, 1968

Dear Edith,

It was very nice visiting with you yesterday. Needless to say, we were greatly disappointed in not concluding the purchase of "Three Women" by Max Weber. For us, this was an extremely major purchase. When we saw the painting we knew it was what we had always hoped to possess. I am sure you can well imagine the disappointment and let down we experienced when you changed your mind as I was about to write a check for its purchase. We are really in love with this painting.

You said you wanted to think about it for a few days, and should you decide to proceed selling it to us at the price you quoted, \$8500.00, we would be most appreciative. I assure you it couldn't be in more loving hands. If you decide favorably I will forward a check for 25% immediately.

We are anxiously awaiting your decision and hope that we will hear from you soon.

With warmest regards, I remain,

Sincerely,
Richard P. Tatar
Richard P. Tatar

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

RICHARD G. LEAHY
517 HAMMOND STREET
CHESTNUT HILL, MASSACHUSETTS 02167

T.L. enclosed upwrt. the
initial payment on the
O'keefe oil
"Feather With Bald Fone"

Recd 12/10/68 - 2500.00 Dep.

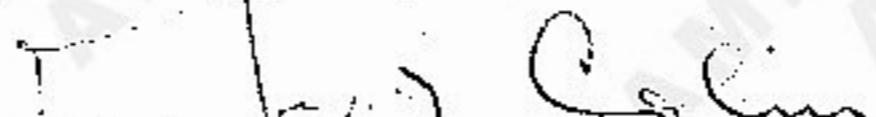
Page Three
Mrs. Carol K. Uht

It is our opinion, therefore, and we are so advising the members of this Association, that under the expressed legislative intent at the time of the passage of Article 12-E of the General Business Law in 1966, Governor Rockefeller already has the non-exclusive right to grant reproduction rights of the nature described in your letter to the dealers, and that, as a matter of general policy and equity to the artist, neither he nor any other buyer of works of art should be granted broader rights by artists.

I suggest that Governor Rockefeller consult his counsel to determine the accuracy of our interpretation of the law as it is not the function or policy of this Association to give legal advice.

I am sending a copy of this letter to all of the members of our Association for their information.

Sincerely yours,


Ralph F. Colin
Administrative Vice President

RFC/sn

VICTOR HONIG
CERTIFIED PUBLIC ACCOUNTANT
238 MONTGOMERY STREET
SAN FRANCISCO, CALIF. 94104

7 December 1961

Downtown Bellagio
465 Park Ave
New York, N.Y. 10022

Gentlemen:

We are enclosing our payment on account of
the Biedermeier painting which only arrived from
Los Angeles yesterday. The payment amount
\$500 less the freight in the amount of \$0.67
which we paid for your account. The
balance owing to you is now \$930.

The painting is as beautiful as we
remember it. It will be a fine addition
to our collection.

W.M.
CREDIT 11354

Memo - 60.67

Delivery chg
60.67

Sincerely yours
Victor Honig

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,
exhibitors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be presumed that the information
may be published 60 years after the date of sale.

HEATH GALLERY

82 PONCE DE LEON AVENUE, N.E. ATLANTA, GEORGIA 30308

December 4, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Just to confirm the drawing exhibition which we discussed. I have planned the opening for January 20th, 1968, and will be pleased when you are able to send me your final selections. As I remember, you mentioned that future exhibits handled by you would require a deposit of 10% the value of the selection and this prompted my present deposit of \$3000.00. (I refer to the deposit I left with you.) Please do not allow you to limit your selection as I could adjust this if needed.

I hope in particular that drawings by Walt Kuhn, John Marin, and Shahn from your collection could be included due to their popularity in this area.

The Kuniyoshis, one Lachaise figure, Zerachs which you showed me were exciting in themselves.

I will be in touch with you. The evening at the Russian Bear was a joy although I admit anything is a tough competitor to my infatuation with your Feiningerpainting.

My best regards,

Leanne B. Heath

Leanne

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WALTER SEID
TWENTY-THREE WEST FIFTY-SECOND STREET
NEW YORK 19, N.Y.

December 4, 1968

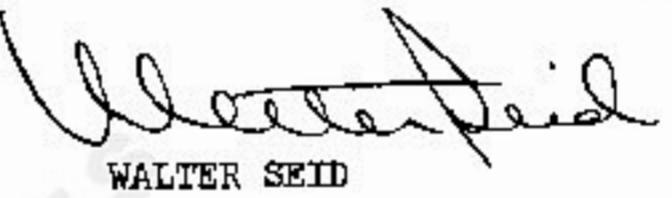
The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

I am interested in purchasing a print - or prints of Georgia O'Keeffe and am hopeful that you can assist me in locating these prints.

Any information you can give me would be most appreciated.

Very truly yours,



WALTER SEID

Spoke to Mrs EGH in gallery
Sat. 12/7/68

H

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
maker is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 29, 1968

Miss Martha Young, Designer
School Production
→ Harcourt, Brace & World, Inc.
757 Third Avenue
New York, New York 10017

Dear Miss Young:

As Georgia O'Keeffe is independent of any organization and handles her own works at her home, she has also withdrawn all of the negatives for photographs.

You will have to contact her directly for the material you require. Her address is:
Abiqui, New Mexico.

Sincerely,

Murray N. Max
Secretary to
Mrs. Edith G. Halpert

MMW/me

prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

A.F.A.

December 26, 1968

Mr. Roy E. Byrne
400 South Central Avenue
Burlington, Iowa 52601

Dear Mr. Byrne:

As I have been away, your letter did not come to
my attention until today.

Since I inaugurated the first gallery of American
Folk Art, I am interested in seeing photographs of
your Cigar Store Wooden Indian. If possible, I
would like to have two views of the figure - en face
and in profile.

Will you also be good enough to name the price you
have in mind so that we can make a quick decision -
if you still have the figure in your possession.

Sincerely,

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES PILGRIM
DIRECTOR OF THE GALLERY

636-3211
AREA CODE 202

or to publishing information regarding sales transaction,
galleries are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is correct. *[Redacted]* *[Redacted]* *[Redacted]*

November 26, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We have set April 25, 1969 as the opening date for the John Storrs exhibition. If it is agreeable with you, I feel that the exhibition should be as large as possible (about 65 objects) to show the complete range of his work.

I plan to do a complete, well-illustrated catalogue and consequently will need a number of photographs. I have made a list of negative numbers for both Geoffrey Clements, 243 East 10th Street, New York, N.Y., and Arthur Siegel, 421 Roselyn Place, Chicago, Ill., and have enclosed two copies of each. One is for your records and, to simplify things, one may be sent along to them with your approval. They should bill the Corcoran directly. I will appreciate if you would send the lists out immediately as we need the photographs as soon as possible.

I spoke with Garnet McCoy at the Archives of American Art about your offer to let them microfilm the Storrs scrapbooks. He was quite excited about it and will contact you directly.

I will look forward to seeing you soon, hopefully in early December.

Sincerely,

James Pilgrim
James Pilgrim
Curator

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 10, 1968

Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Kennedy:

A detail about which I must bother you is the current address for the following two artists whose work is being lent to the biennial exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE: Robert Osborn and George L. K. Morris. We would like to have the full addresses if it is available; otherwise, the city and state will be helpful. We usually include this information in the catalogue entries.

Thank you for your assistance.

Sincerely yours,

Muriel B. Christison
(Mrs.) Muriel B. Christison
Associate Director

MBC:w

Prior to publishing information regarding sales transactions
restorers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • Endicott 2-5514

Was this paid?

Conservation of Paintings

November 25, 1968

The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Attn: Miss Roth

• • • • •

RESTORATION OF PAINTING

WEBER

"Flowers", oil on canvas, 30" x 35", dated 1944.

Restoration of painting as described in report
of April 25, 1968.

	\$450.00
Transportation: (one-way only, Grosso & Co.)	<u>6.00</u>
Total:	\$456.00

• • • • •

Note: This is the statement originally sent on August 16, 1968.

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicot 2-5514

Conservation of Paintings

November 25, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

• • • • • • • • • • • • • • • • • • •

RESTORATION ESTIMATE

KUNIYOSHI - "Circus Girl Resting", oil on canvas, 40" x 64",
dated 1931.

Painting has suffered several minor damages. Small
paint losses have occurred which will require (a) flat-
tening of canvas, (b) treatment with adhesive, (c) filling
with gesso and retouching. These are in scattered
areas of background, as well as just above hand holding
cigarette and at chair back, 12" down from top and
4" in from right.

Because moisture used to remove excess gesso filling
material will also remove any surface grime from
around area of damage, these areas may appear
lighter than the rest of the surface. If this occurs,
it will be necessary to clean the entire surface with
a mild detergent solution in distilled water.

Cost of restoration will therefore range from \$200 - \$300,
depending on whether this cleaning is found to
be necessary or not.

• • •

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

5-12

not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 7, 1968

Mr. Harris J. Klein
280 Broadway
New York, New York

Dear Mr. Klein:

We have had considerable difficulty in getting
someone to pack and deliver the three Marin water-
colors from which you were to choose one to be pre-
sented to the Brooklyn Museum.

It would make life very much simpler for all of
us if you could bring Mrs. Klein to look at these
in the Gallery. We have set them aside for your
consideration and final decision as to which one
of the three you would like to acquire for that
purpose. Naturally, the Brooklyn Museum would
prefer the RED SUN FROM BROOKLYN BRIDGE as they
are eager to have at least a few examples relat-
ing to the subject - for obvious reasons. When
the picture is reframed with a mat properly scaled
it will become a much larger example of Marin's
work. The current matting and framing crowds
the painting considerably.

I look forward to hearing from you as to when
you and Mrs. Klein will come to visit us.

Sincerely,

\$1,000.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 17, 1968

Mr. Henry H. Ploch
99 Rutgers Place
Clifton, New Jersey 07013

Dear Mr. Ploch:

No doubt you received the Stuart Davis watercolor
which you recently purchased from the Downtown
Gallery on Friday.

I am enclosing herewith a copy of the invoice
which we would appreciate your signing and re-
turning to us. It is to indicate that you have
received it in good condition.

Thank you very much.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

Enc.

P.S. I am also enclosing here the black and White
photo of the painting, together with the
provenance and copy of the letter which we
promised to you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 31, 1968

Mr. Eddie Giannadeo
1950 Hutchinson Parkway
Apartment 6F
Bronx, New York 10461

Dear Eddie:

Please go ahead and print 100 copies of the letterhead as it is here. We will also need a small amount (about 25 sheets) of the second sheets.

Thank you and Happy New Year.

Sincerely,

747 Yale Station
New Haven, Conn.
November 15, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

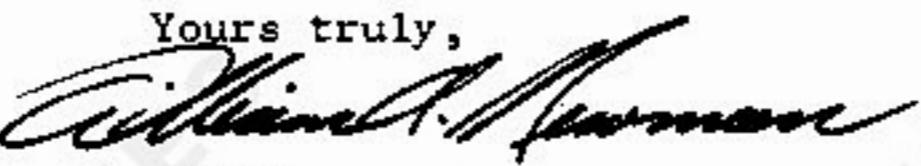
By way of introduction, I am a senior at Yale College engaged in the writing of a thesis under the direction of Jules D. Prown. The subject of this project is Stuart Davis. I am particularly interested in his interaction with the federally sponsored art programs of the 1930's.

I know that Mr. Davis did a great deal of work for the Downtown Gallery. I am interested in comparing that which he painted after 1940 to that which he did before 1930. Could you supply me with any information on this point?

I realize that you must be besieged by many similar requests such as this. I would be very grateful if I could speak with you about Mr. Davis. Could I make an appointment with such a topic in mind? I offer Friday, November 29, as a date, but I am quite willing to schedule such an appointment about your convenience.

Thank you very much.

Yours truly,



William A. Newman

Items Missing from last shipment to G.N. - Nov 25, 1968
(from Inventory - dated 4/21/69 - Downtown Gallery).

Watercolor

Sented Figure 10 $\frac{1}{4}$ x 15 $\frac{1}{2}$ 1912

Gallery
catalog #

S.P.

8000 -

DRAWINGS

* Venice Scene

9 $\frac{3}{4}$ x 6 $\frac{1}{2}$ 1909

F

950 -

2 Figures Climbing 4 $\frac{1}{2}$ x 9 $\frac{1}{2}$

1910

F

1200 -

Right dated
2/28/68
g.w. → Head #2

4 $\frac{1}{2}$ x 4 $\frac{1}{2}$

1913

F

800 -

* — "Venice Scene" renamed by E.H. to "The Wharf".

Oil

plaque 168
check 4052

Leaning Figure 25 x 19

1910

No cat#

6500 -

Gouache

Still Life with Orange '55 24 x 18

No cat#

4500 -

Two Figures '57

18 x 20

G-98

4000 -

* — No records of sale for these gouaches.

K
KENNEDY GALLERIES, INC.*Founded 1874 by H. Wunderlich*

20 EAST 56TH STREET • NEW YORK, N. Y. 10022

~~RECORDED~~
758-3850

December 20th, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Mrs. Halpert:

It gives me great pleasure to inform you that I have accepted the chairmanship of our Federation Art Galleries Division for the current campaign.

I am also delighted to advise you that our annual cocktail party for Federation will take place at the lovely home of Mr. and Mrs. Herman Cooper, 895 Park Avenue (corner of 78th Street) on Thursday, January 23, 1969, 6:00 P.M. and I do hope that I can count on you to attend.

This event is always a most enjoyable occasion for the members of our business community. It provides us with an opportunity to view Mr. & Mrs. Cooper's splendid collection, to get together informally with our friends in the art world and, most significant of all, to demonstrate our continuing dedication to Federation's great humanitarian work.

Federation is now beginning its second half-century of service to the people of all races and religions in Greater New York, and it would really be wonderful if we could celebrate this milestone by having an outstanding attendance at our cocktail party.

Won't you please drop the enclosed card in the mail today and let me know that you will be with us on the evening of January 23rd. I am sure that your presence will add greatly to the success of the evening.

With my very best wishes,

Sincerely,


Lawrence A. Fleischman

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Form letter

November 21, 1968

Mr. William A. Newman
747 Yale Station
New Haven, Connecticut

Dear Mr. Newman:

Because we have received so many requests for information similar to that which you have stated, which calls for a tremendous amount of time examining the photo record books meanwhile making it impossible to use our showroom for the clients who are interested in acquiring works of art, we were obliged to discontinue this educational service since we are a commercial Gallery, and have many artists to support.

You will, however, find all this material available at the Archives of American Art who have a complete record of each book (of course including Stuart Davis) and who do give this service to scholars by showing them microfilms - all arranged chronologically and by medium - to make the research simple.

Sincerely,

Murray M. Wax
Secretary

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EDWARD J. WARD, M. D.
JEROME B. SMITH, M. D.
OBSTETRICS AND GYNECOLOGY
1439 UPLAND STREET
CHESTER, PENNA.

TELEPHONE: TREMONT 2-6207

November 21, 1968

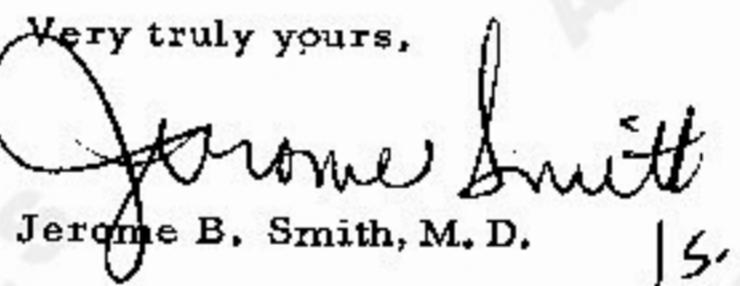
Mrs. Edith Gregor Halpert
c/o Downtown Galleries
57th Street and Park Avenue
New York City, New York

Dear Mrs. Halpert:

I am very sorry my wife and I were unable to come to New York on Wednesday, November 20th, as we had planned. I hope this did not cause you any inconvenience.

If all is well, we are planning to be at the galleries on Tuesday, November 26th, sometime in the early afternoon. I would appreciate it if we could see the Brodershons and Shahns at that time.

Very truly yours,



Jerome B. Smith, M. D.

|S.

JBS:jas

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 14, 1968

Mr. Donald McClelland
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear Don:

Many thanks for sending me the original Sheeler
clippings for our records. They are most impres-
sive indeed. It was kind of you to go to the
trouble of obtaining the actual clippings.

Very best regards,

Sincerely,

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 20, 1968

Mr. Richard G. Leahy
517 Hammond Street
Chestnut Hill, Mass. 02167

Dear Mr. Leahy:

I forgot to tell you that the painting had been
surface-cleaned and sprayed for permanent protection.

Because our insurance does not cover works of art when
they leave this "portal", I would suggest that you
place this on your floater immediately. We, of course,
will take care of the packing and the shipping charges.

It was mighty good to see both of you today and I hope
to have the pleasure soon again.

Sincerely,

Enc.

for water

Down Payment 25%

Balance payable in equal monthly
installments over period of
eight (8) following months.

Class of Service
This is a first message
refers to deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION

TELEGRAM

SYMBOLS	
DL	-Day Letter
NL	-Night Letter
LT	-International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA147 (54)(41)LB305

1968 NOV 20 PM 3 55

L SUA050 PDF 8 EXTRA GOLETA CLIF 20 1038A PST

THE DOWNTOWN GALLERY

- 465 PARK AVE NYK

MAX WEBER INSURANCE RUNNING OUT PLEASE RETURN LOAN RELEASE
OR NOTIFY SAFE RETURN OF PAINTING

SONJA OLSEN THE ART GALLERIES UNIVERSITY OF CALIF SANTA BARBARA
SANTA BARBARA CALIF
(1137).

*lite letter sent 11/20/68
Requested copy*

BF1201(B2-65)

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Walter A. Compton
Fogg Art Museum
Cambridge, Massachusetts
November 30, 1968

Mrs. Edith G. Halpert:
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am a graduate student at Harvard University,
researching my dissertation on Arthur Dove
and American abstract painting up to 1920.
I have seen the Downtown Gallery's files on micro-
film at the Archives of American Art, and look
forward to seeing Dove's paintings very much.

However, on inquiry, your secretary said they were
unavailable for viewing. Therefore, I am writing
to you personally as one who has devoted her life
to American painters when few others took the interest
of trouble. I need to look at only some two dozen
works, and of course, do not want to inconvenience you.
Indeed, I would be as little bother as is to your
liking, since I have had experience handling paintings
at the Fogg Museum.

Please understand my seriousness, the importance of
giving more notice to Dove, and my continuing
admiration of you.

yours,


Walter Compton

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

File

THE ART GALLERY
UNIVERSITY OF CALIFORNIA SANTA BARBARA
SANTA BARBARA, CALIFORNIA

LOAN RELEASE

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

The objects described below have been received from the Art Gallery, University of California, Santa Barbara, in good condition:

#45 THE WINDOW, 1949 valuation \$10,000
Oil, 20x24, signed lower right

Signature _____

EG. HALPERT

Date _____

12/11/68

Mr. Geoffrey Clements

November 26, 1968

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

upset

Sculpture, cont.

Negative No.

— <u>Abstract Figure</u>	45-694
— <u>Gendarme Seated</u>	56-507
— <u>Winged Horse</u>	45-841
— <u>The Mourning</u>	49-746

Paintings

— <u>Duck</u>	55-292
— <u>Abstract IV</u>	55-803
— <u>Abstraction in Blue & Green</u>	55-391
— <u>Noel</u>	55-186
— <u>Abstract II</u>	55-804
— <u>Jour de Fete</u>	55-188
— <u>Abstract-Fleurs de Lis</u>	55-287
— <u>Abstraction</u>	55-293
— <u>Chantecaille</u>	55-300
— <u>Three People Abstract</u>	55-300
— <u>Fish Abstraction, 1938</u>	59-212
— <u>Walking on the Grass</u>	55-189
— <u>The Battle</u>	55-199
— <u>Mouse and Cheese</u>	55-294
— <u>Abstract V, 1934</u>	55-392
— <u>Communication-around-a-Fold</u>	55-191
— <u>Dolphin</u>	55-184
— <u>Untitled</u>	55-187
— <u>Nebulous</u>	55-380
— <u>Organic Form I</u>	55-388
— <u>Abstract I</u>	55-105
— <u>St. Sebastian</u>	55-197
— <u>Politics</u>	55-193
— <u>Room 12, 1931</u>	55-106
— <u>Portrait of an Anthropologist</u>	55-104
— <u>Double Entry</u>	55-108

Drawings

— <u>Aile de Nuit, Black Night, 1937</u>	55-299
— <u>Baby</u>	55-287

Thank you for your prompt attention to this request.

Sincerely,

James F. Pilgrim
James F. Pilgrim
Curator

*Ruth Weller
not for
public sale*

Medical Aspects of Human Sexuality

November 25, 1968

Mrs. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We are writing to request permission to reproduce in our medical journal "Medical Aspects of Human Sexuality" the work "Youth" by William Zorach. Since we reproduce in black and white, we would need a black and white glossy print.

"Medical Aspects of Human Sexuality" is a monthly publication going to physicians in the United States. The articles are authored by physicians, most of whom are affiliated with one of our medical schools or large medical centers. The particular article which we wish to illustrate with the above work is authored by Charles Socarides, M. D., Psychiatrist on the faculty of the Albert Einstein College of Medicine.

We would appreciate your prompt attention to this request and, since we work on a close production schedule, we shall need the particulars of the rights to production at as early a date as possible.

We thank you for your consideration of our request.

Sincerely,

M. Messinger
Marion Messinger
Photo Editor

MG/mg
1 encl. photostat of photograph requested

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

December 9, 1968

Mr. Murray M. Wax
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Wax:

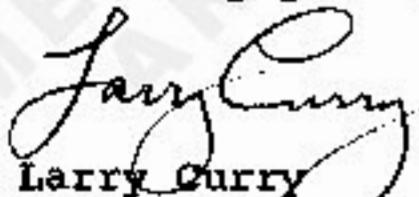
Your letter regarding the two Dove watercolors purchased by Mr. William Picher from our exhibition "Eight American Master of Watercolor" has just been received.

By now you have probably heard from Mr. Picher himself. When I discussed this problem with him by long distance this morning he assured me that he would comply immediately with your request for a new check covering the total cost of the pictures. The memo pertaining to the 10% discount will come from the de Young Museum, not this one.

Perhaps we have erred in shipping the watercolors to Mr. Picher, but he was terribly anxious to have them. He had mailed his checks and the affidavit from the de Young; I had spoken twice with Mrs. Halpert and assumed (perhaps mistakenly) that there were no complications regarding the transaction. I do realize, however, that it would have been more business-like to wait for further word from you.

Please give my best regards to Mrs. Halpert and tell her that the extra catalog and clippings she asked for will be forthcoming. I expect to be in New York in late January and I look forward to visiting the Gallery.

Sincerely yours,


Larry Curry
Associate Curator of American Art

LC:ft

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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by be published 50 years after the date of sale.

FINE ARTS GALLERY OF SAN DIEGO
RTS SOCIETY OF SAN DIEGO

December 4, 1968

Miss Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

In reply to your letter of November 23, 1968, re the purchase of the Max Weber painting "Burlesque," I have discovered the following information. I talked to Dr. Kondon by telephone and read him your letter, or at least the part relating to the question about the purchase of "Burlesque." I have asked him to forward a copy of his original letter with a note to you to explain the whole situation and both Dr. Kondon and myself are happy to find out that everything was received, but only mislaid for the present. I am sorry for all the problems concerned, but we realize your position and would like to be of any assistance we can.

Please feel free to contact me with any further questions regarding the purchase and I might add that Dr. Kondon is rapidly becoming a very serious collector, and to my knowledge, is making all of his investments in the art field, so it is to all our advantages to keep encouraging him.

We would be most happy to send you additional press clippings re our letter of August 22 if you have not located them, since all the publicity we send you is of mutual benefit.

Please let me know if I can be of any further assistance, and I certainly look forward to seeing you in person sometime next spring on my next New York visit.

Sincerely,

Ronald D. Hickman

Ronald D. Hickman
Executive Curator

RDH/esl

BALBOA PARK P.O. BOX 2107 SAN DIEGO, CALIFORNIA 92112 TELEPHONE 232-7931
WARREN BEACH, DIRECTOR

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December 28, 1968

Mr. Donald Key
Art Editor
The Milwaukee Journal
Milwaukee, Wisconsin

Dear Mr. Key:

In going through our files, we found your telegram requesting permission to use a reproduction of Robert Oborn's drawing THANK HEAVENS FOR DOCTORS in your forthcoming book on Contemporary Art. We did not find any attached correspondence indicating that we had granted such permission.

If the book has not already gone to press, this letter gives you permission to use a reproduction of this drawing for the book; however, it is limited to this book only and to no other publications under any circumstances without further permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely,

Signed by _____
Date _____

Title of Book _____
Publisher _____

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 21, 1968

Miss Helen Heninger
GUMP'S Gallery
250 Post Street
San Francisco, California 94108

Dear Miss Heninger:

Please forgive the delay in writing to you;
but, we have received the three (3) Zorach
works which had been consigned to Gump's and
they will be delivered to the Zorach Estate.

Thank you and we wish you a very Happy Holiday
Season.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

A. u.

for publishing information regarding sales transactions.
researcher is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 21, 1968

Miss Helen Heninger
Director, Art Gallery
GUMP'S
San Francisco, California
94108

Dear Helen:

In my letter of November 13, 1968, I referred to
the Zorach sculptures requesting that you please
return them to me immediately so that I may get
Tessim out of my hair. I am repeating the titles:
SEMELE, 1955; TWO FIGURES (Plaque), 1961; and,
ETHEREAL FIGURE, c. 1960.

I am sorry to be such a bore, but I am sure that
you understand the strange situation.

Best regards,

As ever,

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

4
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dealers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 18, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. *Edith*:

Our exhibition, The 1930's: Painting and Sculpture in America, has now closed after a rather stormy course during which, as you probably know, it was both attacked and very highly praised. It was in any case not ignored. I think it has fulfilled a very valuable function in reviving interest in a much maligned period and in emphasizing the bonds which certain art of that decade has with our present art.

I want you to know that we are most grateful to you for your generous loan of Georgia O'Keeffe's Black, White, and Blue, John Storrs' Abstract I, and George Morris' Stockbridge Church, and William Zorach's Youth, which contributed significantly to developing the theme of the exhibition. We are indeed grateful to you.

Yours sincerely,

Jack
Director

JIHB:ss

P.S. I regret the delay in printing our catalogue. We expect it shortly and I will see that one of the first copies is sent to you.

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

F

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

December 16, 1968

Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Kennedy:

We have made arrangements with W. S. Budworth & Son to collect, pack and ship all loans from the New York area which are to be included in the Krannert Art Museum's March 2 - April 6, 1969 exhibition: CONTEMPORARY AMERICAN PAINTING AND SCULPTURE.

All works will be insured in the lender's valuation before the collection date, and the shipper is being requested to call you and arrange a time convenient to you before making the collection. We expect that all work will be collected during the last week in January, to allow adequate time for careful packing, transportation and installation of the exhibition before the March 1st opening.

We are asking the shipper to collect the following from your address:

<u>Artist</u>	<u>Title of Work</u>	<u>Medium</u>	<u>Size</u>	<u>Ins. Value</u>
George L. K. Morris	"Saraband"	Oil/canvas	45x54	-----
Georgia O'Keeffe	"Black Door with Red"	Oil/canvas	48x84	-----
Robert Osborn	"Vietnam"	Pastel, dry tempera, etc.	30x22	-----
Edward Stasack	"Red Window Landscape"	Liquitex & oil on canvas	40x52	-----

PENSION PLANNERS
OF BALTIMORE, INC.

Consultants to Artists

NEW YORK OFFICE
(212) 756-5058

WASHINGTON, D.C. OFFICE
(301) 230-5010

SUITE 500 ONE CHARLES CENTER 1801 MASSACHUSETTS - BALTIMORE, MARYLAND 21201

November 19, 1968

The Downtown Gallery
465 Park Avenue
New York, New York

*Pd 600 1/63

Attention: Mrs. Edith Halpern

Dear Mrs. Halpern:

Mr. Sigmund M. Hyman is reviewing his art collection to current valuation and we would most kindly appreciate your advising us of the current value of the following:

<u>Painting</u>	<u>Artist</u>	<u>Description</u>
Harbor Gloucester also known as "Rocky Neck"	Stuart Davis	17 $\frac{1}{2}$ X 13 - 1924 Watercolor

Would you also list any purchases that Mr. Hyman might have made in the last few months.

Your assistance will be most appreciated.

Very truly yours,

PENSION PLANNERS OF BALTIMORE, INC.

Joann Blum

Joann Blum, Secretary to
Sigmund M. Hyman

jb

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is no longer in copyright. It may be published 60 years after the date of sale.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 15, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Our printer's deadline is approaching for all material which can be included in the catalogue for the 1968-69 exhibition, CONTEMPORARY AMERICAN PAINTING AND SCULPTURE.

According to our records we still have not received the material checked below for the following artists:

Loan Agreement Form: Broderson, Stasack, Zorach, O'Keeffe, Osborn & Morris.

Artist's Biographical Form: Osborn & Morris

Photograph of Object : Broderson, O'Keeffe, & Morris ^{N/A}

Will you please see that this reaches us as soon as possible. Thank you for your cooperation. We will be writing at a later date about detailed shipping arrangements.

Sincerely yours,

Muriel B. Christison
(Mrs.) Muriel B. Christison
Associate Director

MDC:w

UNIVERSITY OF CALIFORNIA, SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO

SANTA BARBARA • SANTA CRUZ



DEPARTMENT OF LITERATURE
REVELLE COLLEGE

LA JOLLA, CALIFORNIA 92093

November 15, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for the photograph of the "A Walk Poplars" by Dove, and for your permission to reproduce it in my book. I am enclosing the original copy of the agreement you sent me, and a check for the cost of the photograph.

I noticed from your letterhead that you also have work by Stuart Davis, and this makes me hopeful that you might be able to advise me about the following matter. In my book I would also like to reproduce a drawing by Stuart Davis which served as the frontispiece for the first edition of William Carlos Williams' book Kora In Hell. Who should I contact to obtain permission for this? Do I, in fact, need permission? It is very well possible that the original of this drawing ~~does~~ no longer exists. I shall be very thankful if you could enlighten me concerning the proper mode of procedure in this case.

I am very happy to hear of your interest for my book. I hope it will prove itself worthy of your attention. My primary aim in it is to indicate how large Williams' debt to the visual arts was, and especially to the painters of the Stieglitz group. The book is not scheduled to be published until the middle of next year, but when it appears it may help focus further attention on the extraordinary talents of painters such as Dove, O'Keeffe and Demuth, as well as on the photography and philosophy of Alfred Stieglitz. Stieglitz is perhaps even more directly the focal center of the book than Williams.

I hope that I may hear from you soon regarding the Stuart Davis drawing; please accept my apologies for intruding upon your time with this question, but I have no experience whatsoever in these matters, and am pretty much at a loss about how to proceed.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Bram Dijkstra".

Bram Dijkstra

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 28, 1968

Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Sirs:

Some time ago I wrote you about a William Zorach watercolor which I own. Mrs. Helpert suggested that I send a photograph of it to show Mr. Zorach's son, who is in charge of the estate and any acquisitions of the artist's work.

Having neglected to do so, I wonder if you would be interested in seeing the picture, as I will be in New York from January 10th to 15th. Please advise.

Sincerely yours,

Annette H. Miller

Mrs. David H. Miller
610 E. Birch Avenue
Milwaukee, Wisconsin
53217

Now to publishing information regarding sales transactions,
purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

11/22/68

I asked the Whitney about this some
time ago, & again today. They will
call us back when they check if they
received photos. Wm. Ages is not
at Whitney anymore (w/MOMA). Mr.
Dodic in chg.

bk

*He received
photos —*

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

November 22, 1968

Mr. Gordon D. Utley
P.O. Box 361
Dixon, Illinois 61021

Dear Mr. Utley:

Thank you for your letter and the slides of your work.

First, let me tell you that The Downtown Gallery has concentrated for many years solely on the work of those artists on its permanent roster - most of whom have been associated with this gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

We are, therefore, returning to you herewith the slides which you submitted. With the many, many galleries now operating in New York, it should not be difficult for you to make the appropriate affiliation.

Sincerely yours,

Murray M. Wax
Secretary to
Mrs. Edith Gregor Halpert

MMW/mw
Enclosures - Slides

F.U.

ref to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 6, 1968

Mr. Larry Curry
Curator, American Paintings
Los Angeles County Museum of Art
Los Angeles, California 90036

Dear Mr. Curry:

Enclosed is a carbon copy of the letter which we
sent to Mr. William Picher. I am sure that it is
self-explanatory.

We wish to thank you for your cooperation in this
matter.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MMW/mw
Enclosure.

P.S. Incidentally, the balance of the works in
the "Seven American Masters of Watercolor"
which we loaned to you arrived today in good
order.

P.S.S. You are holding the two paintings which
Mr. Picher is purchasing. Upon receipt of his
check and your memo we will advise you to release
them to him.

Questionnaire for 1969 Biennial Exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE, March 2 through April 6.

Please return to Krannert Art Museum, University of Illinois, Champaign, Illinois 61820

Name: _____

Address: _____

Birth Date: _____ Birth Place: _____

Studied - where: _____ Date: _____

Fellowships or Academic Honors - where: _____ Date: _____

Have you taught art - where: _____ Date: _____

One-man shows - where: _____ Date: _____

Group Exhibitions - where: _____ Date: _____

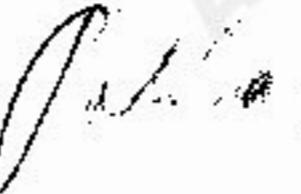
Represented in Collections - name: _____ Date: _____

In past years the catalogues of these exhibitions have carried biographical material, and frequently, comment by the artist on his attitudes and methods of work. These statements have become of considerable value. We, therefore, again invite all those included in the exhibition to make similar remarks about any phase of their work that may be of significant interest to them. Please use reverse side of this form for this purpose.

Reference to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

persist I shall make copy negatives
and then I shall decide whether or not too
much of the original quality for the prints
to be included.

Hoping this finds you well

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

DATE: December 3, 1968

Received from Cicker's Hayes Storage Warehouse, Inc.
~~RECORDED IN BOOK~~: (THE DOWNTOWN GALLERY)

THE FOLLOWING:

One (1) painting by Samuel Halpert

Deliver to: Mr. Stephen Sipo
ACA Gallery

Signature:

By: _____

Signed: _____



PHILADELPHIA MUSEUM OF ART - FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

December 3, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Edith:

I have on and off for the past couple of years been gathering material on the Philadelphia painter, Arthur B. Carles with the intention of writing a catalogue raisonné on all of his paintings and related drawings, and a critical biographical monograph on this artist. To date, I have indexed and photographed over two hundred works, but there are undoubtedly in many more collections, works by Arthur Carles of which I am not yet aware. I think he's one of the great American painters of this century, unfortunately virtually unknown through many factors which I hope to correct with my book.

Could I stop in some time and talk to you about Carles? Did you ever know him? Have you ever sold any of his paintings or do you know of any? Don't bother to answer this, as I'll be in New York this Friday and Saturday, and I'll try to stop in and see you then.

Sincerely yours,

HENRY G. GARDINER
Assistant Curator
of Paintings

mmk

Archives of American Art
Researcher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Lizzie Borden In Court,
oil - 1966

Sold to Maximilian Edel
in Calif.

Esther checked ledgers
no record found

McCall is called -
Show is going up Jan 8th
and they are afraid
they will not be able
to use this as time is
too short.

to publishing works
of lasting importance
from artists and writers
of the world. It is
the aim of the pub-

BOOK DIVIDEND

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
blasted after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

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Tel: (514) 687-5440

Israel

Advisory Board
JUSTICE MOSHE LANDAU, Chairman
Office: 32 Allenby Road, Tel Aviv, Israel
Tel: 54311-2 Cable Address: XEBAM

December 6, 1968

Dear Mrs Halpert -

This check is for Babe LaTour.
I'm mailing it now because I'll be
in Boston for the next two weeks
and assume the painting will be
delivered by the time I return.
It's already insured.

Thanks very much for the chance
to buy this picture. It's now part
of a small but carefully selected
group which I'm proud to own.
The collection will grow, hopefully.

The Dove show at the MOMA
is fine. The "Colored Drawing in Oil"
would fit into my collection beautifully,
but I wonder if you'd advise
that before a Marin. I already
have Doves, but no Marin. I'll
appreciate getting your opinion next
time at the gallery.

Thanks again.

H.H. Proch
S/Halbed

HENRY H. PROCH
99 RUTGERS PLACE
CLIFTON, N.J.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

December 6, 1968

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

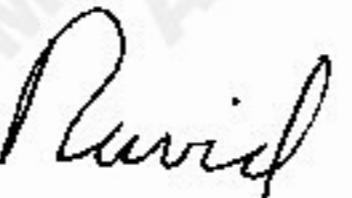
Dear Edith:

I am writing to you and all our Friends, to ask if you will consider including the Whitney Museum in your year-end giving. A contribution from you would be of great help to us in the important work we are doing, and an encouragement to our dedicated staff.

Your support is especially important at this time when rising costs of operation and our rapidly expanding program have combined to put a strain on the Museum's budget. While we have met this in part by increasing our admission charge to \$1.00, we still need the aid of generous donors who share our concern for the living artist and our belief in the vitality of American art.

We hope you will help.

Sincerely,



President

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

refers to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820



November 27, 1968

Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Kennedy:

Mrs. Christison has sent me a copy of your letter to her of November 20. Thanks for sending us the loan forms for Stasack, O'Keeffe, Osborne, and Morris, the biographical forms for Osborne and Morris, and the photo of Morris. I had already obtained the Stasack and Osborne photos when I was in New York. I hope we can get the O'Keeffe photo very soon, as of course we are hard at work on editing the catalogue.

I am going to have to still delay a short time about the Broderson. I had a recent telephone call from Mrs. Ankrum in Los Angeles; she tells me that Mr. Broderson is very anxious that we include a painting of his which belongs to the Palm Springs Museum. He is sending me a slide of this. Just as soon as I have seen this, I will get in touch with you again on this matter. Many thanks for the photos of the two Broderson works you included with your recent letter.

X
I am afraid we will have to omit Zorach from the forthcoming exhibition. As the very handsome Victory dates from 1951, this would not be appropriate in a biennial show, in which we are including work which is quite recent in date. I think the only exception we have made is the O'Keeffe painting, and I feel that we should not make another exception with Zorach, who has been well represented in a number of shows here.

I am interested to receive your letter from the Downtown Gallery, and glad to know that I will see you when I next visit the gallery. With best wishes to Mrs. Halpert, of course, and to you,

Very sincerely yours,

Allen S. Weller

Allen S. Weller, Director

ASW:jml

cc: Mrs. Christison

Telephone: Area Code 217 - 333-1860



November 27, 1968

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am writing with reference to my letter of October 22,
inquiring about your Shaker drawing "The Roll That De Holy
Mudder Send."

We are about to send the manuscript of Dr. Andrews'
book to the printer, and we would like to include your drawing
on the checklist. I would very much appreciate hearing from
you soon so that we can proceed with publication.

Sincerely,

Susan Terdiman

(Mrs.) Susan Terdiman
Assistant Editor

ST:ap

CANTEY

Appraisals

November 23, 1968

Mr. Sam Cantey, III
Vice President
The First National Bank
of Fort Worth
Fort Worth, Texas 76101

Ref to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Sam:

In going through a large accumulation of papers
that needed attention, which I could not give
because I did not have a secretary until a few
days ago, I came across your letter dated October 30th and your request was not attended to.

I am very pleased that you are lending the Kuniyoshi
drawing to the Museum of Modern Art for the exhibition
entitled "Inflated Image". The FLESH FLY will
be most appropriate not only for its quality but
because it will fit so well into the category name.

It is so difficult these days to state a figure
appraising a work of art because there are so
many dealers who try to obtain works from private
sources, particularly from the artists' heirs -
and they set enormous figures on them. However,
in this case I can prove that the valuation as of
November 1968 should be about \$6,000.00. Kuniyoshi
is about to have a large retrospective exhibition
in Florida and subsequently at the Smithsonian
Institution - and there are very few pictures left
in the widow's estate - and our inventory is get-
ting rather small. I am sure that we would get
a minimum of that price were FLESH FLY to be for
sale.

It has been a mighty long time since we have had
the pleasure of seeing you and Madame Cantey. How
about coming in to say hello when you are next in
New York.

Sincerely yours,

CC: Miss Betsy Jones
The Museum of Modern Art

VIRGINIA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

APPRAISAL

November 15, 1968

Mr. Pinkney Near, Curator
→ Virginia Museum of Fine Arts
Boulevard & Grove Avenues
Richmond, Virginia 23221

Dear Mr. Near:

According to the latest sales reports, the current appraisal for Charles Sheeler's painting STEEL - CROTON, 1953, Oil on canvas, size of painting 16 X 24" indicates its valuation at \$16,000.00

Sincerely,

P.S. If you are planning to reproduce STEEL-CROTON, 1953, may I suggest that you obtain a photograph from us which is not quite as "blonde" and which will record much better. Please let me know your wishes in the matter.

EGH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be published 60 years after the date of sale.

63 Cranberry Street, Brooklyn, N.Y.

Dear Edith,

You are a dear and I love popping in to see you, but I feel my raison d'etre as emissary for Reds, has now ended. And I worry about your health and fatigue and about bothering you.

However, I must hear the denouement of the What's-his-name-Rose extravaganza (never did I hear of such a tale) and so willy-nilly I'll be in again!

Ever so fondly

Kerry T. Rehm

P.S. You know I feel lost without Reds. I was with her, or thinking about her so consistently these last years. And the little soul, I am sure, was more ill most of the time than one realized. She tried very hard not to be as pessimistic, unhappy and depressed as she felt.

November 28th.

#9000

76x75 BEERMAN
[1968]

MRS. LEONARD J. BEERMAN • 258 DENSLAW AVENUE • LOS ANGELES, CALIFORNIA 90049

Joe 7

Dear Mrs. Neiger -

Our insurance is up for re-evaluation
and Leonard would like to know your appraisal
as of now of the Shahn Sketch for a mosaic -
it is presently insured for \$3500 - Is that still
about right? 1960

Leonard joins in sending you our best
(to Terry, too) And have a Happy New

Year - Cordially

Levita Beerman

Sp. Fund

W.C. & Shahn Sold 7/61

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

Page Two
Mrs. Carol K. Uht

news sections of newspapers; reproductions in general books and magazines not primarily devoted to art but of an educational, historical or critical nature (providing that such reproductions are not used for purposes similar to those of material for which the publishers customarily pay); slides and film strips not intended for a mass audience; and television from stations operated for educational purposes or on programs for educational purposes from all stations."

Accordingly, the following appear to be the facts:

1. That it was the policy of the State of New York, by the passing of the legislation in 1966, to reserve to artists commercial reproduction rights.
2. That the legislative intent was clearly expressed to permit the owner of a work, without any special authority from the artist, to authorize non-commercial photographic reproductions of the kind detailed in the above quotation.
3. That authority of the nature described in the foregoing quotation is vested in the owner of a work of art on a non-exclusive basis, and that the same rights to authorize non-commercial reproductions may be granted not only by the owner of the painting but by the artist or his authorized agent.
4. That your request for the transfer to Governor Rockefeller, his heirs and assigns, of "all rights of reproduction" of works purchased by him from various dealers should not in any event be granted because "all rights of reproduction" would include the right to make replicas of works of sculpture and large scale reproductions of paintings for commercial use which a buyer of a work of art should not ask for and which should not be authorized by an artist or his representative.

filed 11/16/68
M.W.
M.W.

~~MORTON S. WALBRIDGE~~
6292 CAMINO DE LA COSTA
LA JOLLA, CALIFORNIA 92037

W

December 2, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Edith:

We enjoyed seeing you once again and liked
your "Russian Bear".

Hope you are having better luck in getting
things squared away at the gallery. It
somehow seems unfair at this stage in the
game to be beset by so many problems.

The Broderson has arrived and we like it
very much. My check for it is enclosed.
(Incidentally, the prepaid Air Express that
all the other galleries in New York seem to
use makes great sense to me as I think it is
easier on the work of art to go by air, and
C.O.D.s for around \$50.00 are not within the
means of maids and lead to problems!).

We bought some interesting sculpture for our
own little collection and also for the Fine
Arts Gallery as well as a few other paintings
while we were there.

One of the latter was quite a nice Joseph
Stella pastel done in Italy (from your
gallery originally) somewhat larger than the
one we bought from you and apparently quite a
bargain at \$2500!

While we always enjoy New York, I must say
it is a pleasure ~~to~~ to get back to the more
serene beauty of this area where one breathes
with pleasure.

Good luck!

Cordially,

Norton Walbridge

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 12, 1968

136 East 56th Street
New York, New York 10022

(residence)

LEANY'S
130 White Street
Danbury, Conn. 06810

Gentlemen:

If you will refer to your records, you will find a number of letters which I have sent to you during the past year stating that I have asked to have the service turned off a long time ago. I have not been using my house in Newtown for more than a year.

Despite my previous correspondence, I still get statements from you, and I do wish that you would mark your records so that I will get no others.

Thank you for your courtesy.

Sincerely,

*until I occupy
my house again*

Enc.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

THE NATIONAL COLLECTION OF FINE ARTS
SMITHSONIAN INSTITUTION
WASHINGTON, D.C.

TO

MRS. EDITH HALPERT

THE NATIONAL COLLECTION OF FINE ARTS HAS
ACCEPTED WITH SINCERE GRATITUDE AND
APPRECIATION YOUR GIFT OF

A PAIR OF SALT AND PEPPER SHAKERS BY CHARLES SHEELER

December 23, 1968

DATE

DIRECTOR, NCFA

David W. Jackson

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FILE UNDER:
TOBIAS, ABRAHAM J.

**JOHN SIMON GUGGENHEIM
MEMORIAL FOUNDATION**

90 Park Avenue · New York, New York 10016

November 25, 1968

Dear Mrs. Halpert:

This note brings you our annual request
for assistance. We shall be grateful for
your candid and critical appraisal of the
candidate who has referred us to you. You
may be sure that your statement will be
held in strictest confidence.

With the Foundation's thanks as well as
my own.

Sincerely yours,

James Mathias
James F. Mathias
Secretary

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1968

Mr. William Quinlan, Jr.
Wilson & McIlvaine
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Quinlan:

Your letter arrived shortly after I returned
from a trip, and I am now reorganizing the
Gallery because the help we get in New York-
particularly in the last two years - has been
very inadequate - what with unemployment pay,
relief and welfare. Fortunately, I have now
restaffed the Gallery and will be glad to send
you a report within the next week or so when
the accountant will work with me, and after
straightening out the mess made by a previous
bookkeeper.

Also, for your own information and for that of
Mrs. Storrs Booz, I expect that there will be
a huge one-man show of Storrs' work held at the
Corcoran Gallery in Washington. This is very
important at this time when all the museums have
turned into Discotheques concentrating on such
entertainment.

Sincerely,

P.S. Please note that the writer's name
is Halpert not Alpert as misspelled
in your letter. Thank you.

use to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 17, 1968

F.LLI FABBRI EDITORI
Via Mecenate N. 91
Milano, Italia 20138
Attention: Mailing Dept.

Gentlemen:

Please be advised that Mr. Tracy Miller is
no longer with us at the Downtown Gallery.

We would appreciate it very much if you would
adjust your records accordingly.

Thank you.

Sincerely,

Murray M. Wax

for publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1968

Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107

Attention: Mr. Hopkins

Dear Mr. Hopkins:

On May 27th, 1968, we loaned you the following
group of photographs:

Watercolor - Joseph Stella - BROOKLYN BRIDGE, 1917

Tempera - Charles Sheeler - ABSTRACTION, 1948

Tempera - Charles Sheeler - CAPE COD, 1925

Tempera on

Plexiglass - Charles Sheeler - THE SPIRIT OF
RESEARCH, 1956

* Oil - Georgia O'Keeffe - GATE OF ADOBE CHURCH, 1929

* Tempera - Charles Demuth - SQUASH AND ZINNIAS, c. 1916

Since these have been out for quite some time,
and we can use them here at the Gallery, we would
greatly appreciate it if you would return them
to us. Should you require them again at a future
date, we will be happy to send them to you upon
written request.

Sincerely,

Retro 8/21/69

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

C O P Y

November 23, 1968

HOBI, INC.
7 R Delaware Drive
Lake Success, New York 11040

Gentlemen:

Some time ago Mrs. Edith Gregor Halpert placed an order, and paid for the following items which have never been received:

2 #B1001 Super Safety Vaults at \$8.98 each	\$17.96
1 #C2778 End Wax Glass-Flo at \$4.98 qt.	4.98
1 #B2754 Cordless Brush Valet Set at \$5.98	<u>5.98</u>
Total	\$28.92

Won't you please be good enough to look into this matter and advise when this will be shipped. In the event that you have already shipped this, and should it be some time ago, please take the necessary steps to put a tracer on this.

In any event, we would very much appreciate your advice concerning this.

Thank you.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MMW/mw

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
owner is living, it can be presumed that the information
may be published 50 years after the date of sale.

11/21/68

Gloucester Series - Davis
1915 X 22x28
\$25.000

Clinic for
client

Appraisal

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

be so kind as to
redeposit the check
in two weeks, you
will find that all has
been attended to your
satisfaction.

Sam and I
will be in New York
for a few weeks in
December. We are looking
forward to visiting
the Downtown Gallery
and seeing you, and
your Christmas show.

Best regards,
Justine & Sam Mehlman

* F.O.

November 15, 1968

Mr. Pinkney Near, Curator
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond, Virginia 23221

Dear Mr. Near:

As Mr. Kennedy advised you, I will of course
be happy to cooperate with you on an article
for the magazine, ARTS IN VIRGINIA.

It so happens - fortunately - that I have a
copy of my original lecture on Sheeler, sent
to me by the NBC Television Company on October
6, 1939. Incidentally, I used this as my talk
at the opening of the Sheeler Exhibit at the
Smithsonian Institution a few weeks ago, bring-
ing it up to date with other paintings that
were not listed in the original talk. However,
I think this will do as is for the forthcoming
article.

If this is too late for your December 1 issue
we can postpone it for the April 1 issue.

Counting the space, it adds up to nine pages,
but you are free to edit it reducing the article
to your needs. If you will let me know in which
issue this will appear, I will send you the
photos in time. I assume at this date that it
will be the April issue. In any case, you may
use your own judgment and advise me accordingly.

Since your painting is dated much later than
the original talk, perhaps it might be a good
idea if I made some additions eliminating some
older information.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

II

sessed of the intention to follow through and really give the black artist the kind of encouragement and exposure accorded to his white counterpart. What, I feel compelled to ask, happens to him after this exhibition? Will you be guilty of relegating him to obscurity again as has been the case in the past? Or will you offer proof of your sincerity and willingness to really help the black artist by giving him a bona fide chance to fulfill his potential?

I know you will want to rectify the error of claiming to be the first commercial gallery to show works by black American artists, and I await this rectification with eagerness.

Very truly yours,
Henri Ghent

Henri Ghent

807 Madison Avenue
New York, N. Y. 10021

HG:rc

cc: Ralph J. Bunche/Roy Wilkins/Carter Burden/Ralph Ellison/Edith Halpert/Michael Freilich/Russell Edwards/Grace Glueck/Arthur Gelb/Seymour Peck/John Canaday/Hilton Kramer/Jacob Lawrence/Romare Bearden/Norman Lewis/

December 23, 1968

Mr. Lee Nordness
Lee Nordness Galleries
236 East 75th Street
New York, N.Y. 10021

Dear Mr. Nordness:

While your proposed interest in the careers of black artists, although somewhat belated, is appreciated by the black artistic community, it must be said that yours is by no means "the first commercial gallery showing of selected works by black American artists," as is being widely advertised with regard to your forthcoming exhibition, January 22, for the benefit of the NAACP Special Contribution Fund.

As a matter of fact, such plaudits should rightfully be directed to Edith Halpert of the Downtown Gallery and Michael Freilich of the Roko Gallery, both of whom were the early providers of professional recognition and exposure to and for black artists by showing their works on a commercial basis - more than twenty years ago!

For your information, Miss Halpert's exhibition (which boasted such illustrious patrons as Mrs. Franklin D. Roosevelt and the then Mayor Fiorella LaGuardia) took place in December 1941, while the now defunct McMillen Gallery planned a similar show in November/December of the same year. Mr. Freilich's exhibition of selected black artists was in either 1947 or 1948. It was the result of their pioneering efforts to bring recognition and acceptance to black art that artists of the caliber of Jacob Lawrence, Walter Williams and Beauford Delaney rose to artistic eminence.

For you to persist in promoting your forthcoming exhibition as the first of its kind is to promote a gross misnomer, not to mention negating the honorable and sincere efforts of the real pioneers in this regard. Moreover, you also risk being accused of flagrantly exploiting a timely situation for personal glory - in the name of charity.

What the black artist needs from art dealers like yourself is not a chi-chi one-shot charity show, but rather a sincere sustained type of interest as was offered by both Miss Halpert and Mr. Freilich. Actually, the kind of exhibition you are offering means precious little unless you are pos-

Ebenhart . . . Antiques

CHINA GLASSWARE BRIC-A-BRAC FURNITURE SILVER LAMPS, Etc.

109 CHERRY STREET
BURLINGTON, VERMONT
Phone 3-3734

or to publishing information regarding sales transactions,
merchants are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dec. 31, 1968

The Down Town Gallery
465 Park Ave., N.Y. 10022

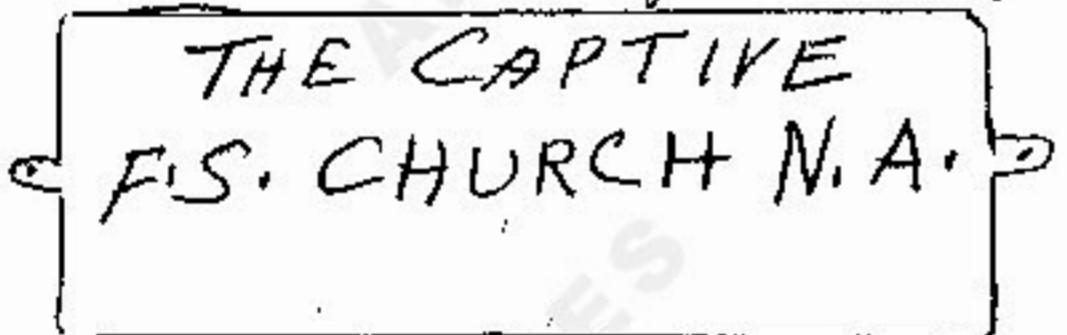
Attention Mrs. Edith Halpert

Dear Mrs. Halpert:

The enclosed photo is of a painting
we own by F.S. Church. It is under glass.
At the lower right is written COPYRIGHT 1905.37

F.S. CHURCH

The frame has a brass plate saying -



If interested would appreciate hearing from
you - If not will you please return
photo - stamp enclosed - Thank you

Sincerely yours
Joseph Ebenhart

November 15, 1968

Mr. Bernard J. Reis
Bernard Reis & Company
10 East 40th Street
New York, New York 10016

Dear Bernard,

I was rather puzzled by your letter which I have just read after a fairly long stay at a hospital where I was being taken care of for a case of extreme fatigue, based on a lack of adequate help for some time.

We do not permit anyone to refer to our private records, which includes all of the artists and clients, who would be quite indignant if they knew such records were being read.

Since Esther Rattner is such a great connoisseur of records, and since in each instance when we receive works of art we send the artist a receipt and when a painting, drawing or print is or was sold we sent a check together with an official purchase invoice, under the circumstances everything was recorded for the artist or the estate plus all the works returned at their request were sent with a list of what they received and signed for with a copy for us.

If there are any questions about individual works, they can get in touch with us about such specific items.

Sincerely yours,

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART December 29
SALES & RENTAL GALLERY

WYMAN PARK
BALTIMORE, MARYLAND 21218
689-1735

Dear Mrs. Halpert,

I have just received a letter from Dr. David Scott who has been making selections for the forthcoming "For Sale Only" show at the Sales and Rental Gallery. He says that you have a Max Weber print and a Kuniyoshi print that would be available.

I am enclosing consignment sheets for the two prints, but as you will see there is information missing - title - exact medium - price. Would you kindly fill in the missing information, sign and return one copy to me.

It is my impression that the prints are framed - although we do take unframed prints for many of our shows, we cannot handle any for this one. Would you let me know about this.

The pick up date is scheduled for Tuesday, January 23rd. Any unsold works will be returned within six weeks of pick up. To make final arrangements for shipping, I would appreciate your letting me know about framing as soon as possible.

yours sincerely
Barbara Keyser

Mrs. Fenwick Keyser, chairman

3501 CAMP DOWIE BOULEVARD, P. O. BOX 2363, FORT WORTH, TEXAS 76101

(817) 738-1030

December 23, 1968

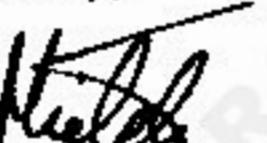
Mrs. Edith G. Halpert
Director, Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I was delighted to hear from you and only wish that you could have been with us for the opening of Laura Gilpin's show. It was fun, but like so many things around Christmas time, you wonder if it is really worth the aches and pains attendant with getting materials together and all the other chaos that is going on.

Indeed I do remember the Niles Spencer painting, "Blast Furnace", from the show. I wish that we could pick up this opportunity now, but at the moment I seem to be overextended on accessions. You are very sweet to remember my request for first opportunity. Please keep us in mind and though I must pass right now on the Spencer, we are still interested in other things. Sal joins in very best wishes to you for the holiday.

Sincerely,


Mitchell A. Wilder

Director

MAW:lb

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

From the Desk of

F

TELEPHONE 366-0190

RICHARD A. SHWALB, D.D.S.

17 WEST BLACKWELL STREET

DOVER, N. J. 07801

November 25, 1959

Dear Mrs. Halpert,

I assure that not having heard from you regarding
the possible sale on consignment of the Ed
Rainhardt mural, you have no news thereof.
Do you think it priced too high?

Thank you.

Sincerely,

Dr. Richard A. Shwabl

P.S. At sometime in the future could you return
my photos of the mural.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 21, 1968

Miss Harriet Dolphin
2635 North 16th Street
Phoenix, Arizona

Dear Miss Dolphin:

Your letter arrived today and I regret to say Mrs. Halpert is away.

I know nothing about the artist mentioned by you.

Furthermore, because of the many requests she receives almost daily for information which requires considerable reference time, she is now preparing a pamphlet to explain why she cannot possibly handle the tremendous volume of inquiries of an educational nature.

In referring to your letter again, it seems logical that Helen Smiley Peto could be of considerable help to you.

Sincerely yours,

Murray M. Wax

November 23, 1968

Mr. Leigh B. Block
Suite 1170
Inland Steel Building
30 West Monroe Street
Chicago, Illinois 60603

Dear Mr. Block:

I hope you will forgive me for not sending the
information you requested - the current appraisal
value for the oil painting by Charles Sheeler
WESTERN INDUSTRIAL.

Unfortunately, it has been impossible, as you
have probably heard and read - the employee
situation has become so difficult that a great
number of organizations have moved out of New
York City. In my small way, I have had the
same problems and it was only yesterday that I
found a folder marked "urgent" in the book-
keeper's cabinet.

Since the exhibition to which you were kind enough
to lend your painting will travel to two other
parts of the country, at least you will have the
correct figure from the time the exhibition leaves
the Smithsonian for Philadelphia and New York.

I am enclosing the appraisal form. See file

I am sure that you will understand the situation,
and I hope to see you when you are next in New
York.

Sincerely yours,

Enc.

For publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will not be published 50 years after the date of sale.

Vance E. Kondon, M.D.
1322 GARNET AVENUE
SAN DIEGO, CALIFORNIA 92109

November 15, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing a \$1000.00 check as payment
on the Max Weber oil, "Burlesque." I abso-
lutely love it.

I do hope you have been able to get household
help. It's so difficult to get any decent
help these days, at any price.

One thing for sure, Don't let them get you
down!

I would like to have a "Kuniyoshi" in my
collection. Won't you let me know what you
may have available?

I sincerely wish you are well recovered from
your recent hospitalization.

Respectfully,



Vance E. Kondon, M.D.

VK/mg
Encl.

Eat write Museum

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. James F. Mathias:

I must apologize for the delay in answering your letter. During the past month, the gallery has been closed and your letter was mislaid by a temporary employee.

I am very happy to recommend Abraham J. Tobias for the Fellowship from the John Simon Guggenheim Memorial Foundation.

About a year ago, I had the good fortune of meeting Tobias and seeing a fair cross-section of his work in various media. It was a rare experience for me to see such a remarkable variety of technique and subject matter; and, most important was the fact that he anticipated by many years the so-called new directions - including the shaped canvas, etc.

On the basis of my experience, I heartily recommend him for this Fellowship.

December 27, 1968

Director, The Downtown Gallery
465 Park Avenue, New York, N.Y. 10022

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. Publishers



107 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

Anchor Books

November 19, 1968

Mr. Wax
Photo Reproductions
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Wax:

As requested in my telephone conversation with you this morning, would you please send an 8" x 10" glossy print of "The Banquet" by Jack Levine. According to records in the Museum of Modern Art, your negative number is LANCES 2584. We would like to use this illustration in a book we are doing on the 1940's and we do have the permission we need from Mr. Levine.

Thank you for your assistance. I would also request that you let me hear from you as soon as possible as we are working on a fairly tight schedule.
Again, thank you.

Sincerely,

Paula L. James
Doubleday Anchor Books

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Guglielmi
November 21, 1968

George M. Liss
Certified Public Accountant
507 Fifth Avenue
New York, New York 10017

Dear Mr. Liss:

Please forgive the delay in answering your letter.

I was away for about ten days and now I find that our accountant is up in Vermont. As soon as he returns (not longer than a week) I will send you the information which you requested.

Sincerely,

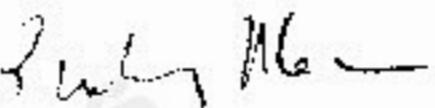
cc: Mr. Stephen Guglielmi

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- 2 -

Enclosed here I am returning the draft of your
1939 broadcast text. We have made a Xerox copy for
our file.

Sincerely,



Pinkney Near
Curator

PN:ec
Enclosure

P.S. - A photo and brief biography of our authors are
published at the back of each issue of AIV. Your pho-
to and biography material would therefore be much ap-
preciated.

or to publishing information regarding sales transactions,
researcher is responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 20, 1968

Mr. Abraham Rattner
830 Greenwich Street
New York, New York

Dear Mr. Rattner:

Although we have a receipt from Grosso & Co. indicating that the following paintings were picked up and delivered by them to the Kennedy Gallery (Grosso #18598) on September 27, 1968, we do not have a signed receipt from you. I am therefore sending to you two forms, one of which should be signed and returned to us promptly so that our records are accurate and up to date. You should retain the second sheet (copy) for your own records.

Oil THE PARADE, 1967 #67/02 57"X14"

Oil THREE FIGURES, 1964 #64/12 51 1/4"X63 3/4"

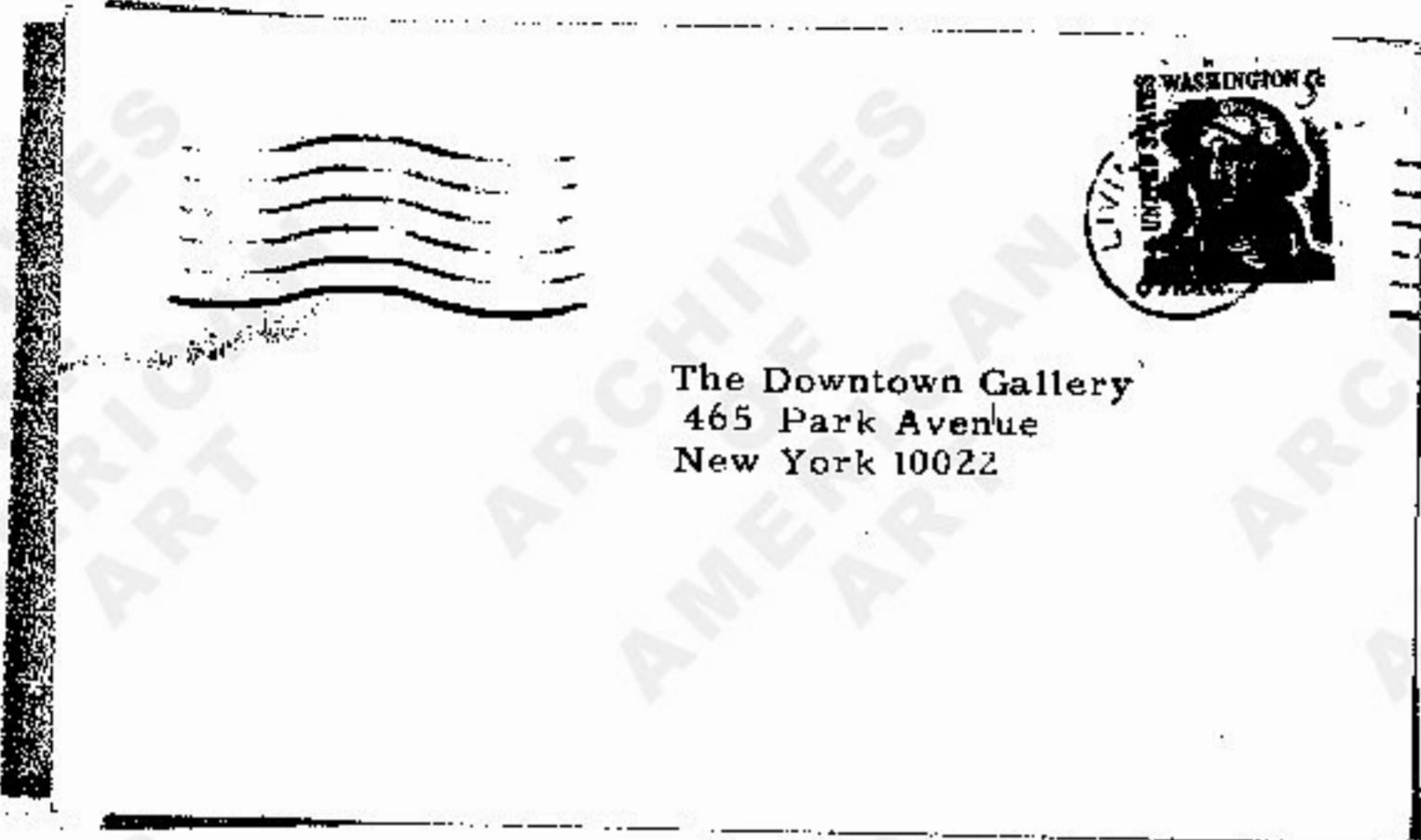
Mrs. Halpert is ill and I am taking care of some of these matters for her. I am sure she sends regards to you and Mrs. Rattner.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MM/mw
Enclosures

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



The Downtown Gallery
465 Park Avenue
New York 10022

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
unholder is living, it can be assumed that the information
may be published 50 years after the date of sale.

Copy

November 27, 1968

Railway Express Agency, Inc.
Attn. Mr. L. R. Doward
Division Operations Manager
397 Aliso Street
Los Angeles, Calif. 90012

Dear Sirs:

We refer to a shipment made by us on November 18th last,
under collect receipt #89-05-00, with \$550. value declared,
plus our COD charges of \$34.75, addressed to:

VICTOR SONIC
50 LOPEZ AVENUE
LOS ANGELES, CALIF.

Enclosed you will find photostatic copy of said receipt.

We have just learned that the shipment should have been addressed
to SAN FRANCISCO, California, rather than Los Angeles, and would
ask that you please reconsign same to the above party, at 50 Lopez
Avenue, in San Francisco, Calif., including transportation charges
from Los Angeles to San Francisco.

Your immediate attention will be appreciated.

Very truly yours,

W. S. BIDWORTH & SON, INC.

Charles W. Johnson

CWJ:gn
cc-Mr. Victor Sonic
cc-Downtown Gallery
Air Mail

me.

THAMES AND HUDSON LTD

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30-34 BLOOMSBURY STREET LONDON W.C.1.



26 November 1968

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Miss Halpert,

Thank you for your letter of the 11 November,
and for all the information you kindly sent. The
photograph of the Stuart Davis arrived in good con-
dition, and we are very grateful indeed for the trouble
you have gone to in sending it to us.

~~I~~ enclose herewith your permission form duly
signed, keeping the copy for our records here.

As you suggest, we will be getting in touch
with the Smithsonian Institution for a transparency
of this painting.

With many thanks for all your help.

Yours sincerely,

Caroline Hobson
Caroline Hobson

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, NY. 10022

THE CONTEMPORARIES

c/o Jonathan Woodner Co.

660

MADISON AVENUE - NEW YORK, N. Y. 10021

Tel. Telephone No. 8 - 5430

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sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

December 12th, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

The Contemporaries closed at the end of February, 1968. We are at present engaged in disposing of our large inventory of paintings, sculpture, drawings, prints, etc.

Our records show a purchase by your Gallery, in 1966, of twenty prints by Abe Rattner, - - "Landscape with Figures," "Why," "Blue & Purple" and "The Valley."

In reviewing the correspondence on Mr. Rattner, I learned that your interest in Mr. Rattner's work goes back much further than that of The Contemporaries. I came across this information while preparing a form letter offering the prints to various dealers. I feel that because of this information I should offer the prints to you before contacting any one else.

The price to you is \$60.00 per print. This is considerably less than you paid in 1966.

I would appreciate hearing from you.

Sincerely,

THE CONTEMPORARIES INC.



S. J. Vannacci

SJV:gh

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRISCH ART CENTER GALLERY

December 6, 1968

JL

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Sir:

We are in receipt of your statement for the
month of December.

The necessary papers have been processed and
you should receive payment shortly.

Sincerely,

Mrs. E. Woodruff
(Mrs.) E. Woodruff
Secretary to Dr. Paul Love

ew

*Mr. Paul Love
Krisch Art Center
MSU*

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Y
12/10/68

HELEN HENINGER
GUMP'S GALLERY
250 Post St.
S. F., Calif 94108

BUDWORTH ADVISES
SHIPMENT NOT RECEIVED.
HOW WAS IT SENT? WHERE?
WAS IT SENT TO ZORACH
ESTATE IN ERROR? ADVISE

EHALPERT -
DOWNTOWN GALLERY

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purchaser is living, it can be assumed that the information
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CORRESPONDENCE

1969

*communication between the Museum and the rapidly changing
community it now serves.*

*The advent of the Community Gallery has proved to be one of
the Institute's most effective programs in terms of involving
the masses. For example, the Gallery's inaugural exhibit
last September 29 (comprised of Contemporary Afro-American
Arts by artists from the Bedford-Stuyvesant area) drew tens
of thousands of visitors, many of whom visited a museum for
the very first time. The concomitant interest in the immediate
success of this unique project has brought numerous inquiries
from across the country and as far away as Paris, France.*

*This exhibition by Puerto Rican artists has evoked equal in-
terest by the public as well as in art circles throughout the
city, the most obvious reason being that very few New Yorkers
are aware of the artistic prowess and enormous creativity of
the Puerto Rican people.*

*These ten (10) artists, who range in age from 19 to 43, are
highly skilled indeed. All but four of them are advanced scholar-
ship students in some of the most respected art schools in this
area, including Pratt Institute, the Art Students League of New
York and the School of Visual Arts. Even though several of
them are holders of scholarships, the others work evenings and
weekends to pay their tuition and the cost of supplies. There
are at least a couple of high school dropouts among them who,
happily, have found their niche in life. A more dedicated group
of young artists one isn't likely to encounter.*

NOTE: *A black-tie private preview will be held Saturday, Jan-
uary 11 (5:00 p.m. to 8:00 p.m.), to which the press and other
guests will be invited by formal invitation.*

For further information, please contact Henri Ghent at 638-6693.

[Encl. Plock 12-17-68]

THE DOWNTOWN GALLERY

EDITH GREENOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3797

Established 1926

465 PARK AVENUE
NEW YORK, N. Y. 10022

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Remarks on the Armory Show and my watercolor 'Babe La Toue'
which was one of my five pictures included. (by Stuart Davis)
.....

This water color is one of a great many I made while
still a student at the Henri School of Art at 1947 Broadway,
New York City. Robert Henri was the best Art teacher of
his time because as a Realist he thought of Art as a function
of Time, Place and People in an historical present. His
students were fortunate in getting the facts of life as
commensurate with Art. Other schools taught it as a
discipline of Manners. The vigor of his point of view
was demonstrated by the Armory Show where his principles
were manifest as accomplishments in the work of European
artists of the Modern School.

The universal denominator of these principles was
the authority of personal freedom and responsibility,
and remains today our chief inspiration for maintaining
contact with Man's historical invention and belief that
he means something.

Stuart Davis

December 31, 1957

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEIBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MANN • O'KEEFFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
will be published 60 years after the date of sale.

December 17, 1968

Miss Bernice Fong
961 Union
San Francisco, California
94133

Dear Miss Fong:

In reply to your recent letter, I regret to
state that there are no prints by Arthur Dove
as he never worked in this medium.

We have oils, watercolors and drawings by him
and I am sure that no one else has any graphics.

Thank you for your inquiry.

Sincerely,



PHILADELPHIA MUSEUM OF ART - FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

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in both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 2, 1968

Mrs. E. G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are planning to collect the two Marin
water colors, which you are so kindly lending for our
exhibition, on Tuesday, December 17. If this date will
not meet with your convenience, would you kindly
telephone me collect.

Thank you very much.

Sincerely yours,

Gertrude Toomey
Gertrude Toomey
Registrar

GT/mw

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- 2 -

experiences there last summer. What a people! I might say that if things get cleared away for you and you have the strength to do it, going there for a visit would be very life giving.

With warmest regards and every good wish
for the riddance of all the miseries.

Sincerely,

Bren & Muir

BF:ss

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

Miss E. Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

MILTON LOWENTHAL
COUNSELOR AT LAW
ELEVEN BROADWAY
NEW YORK 4, N.Y.
DIBBY 4-0796

December 5, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith,

I enclose herewith copy of memoranda Joy just
sent me. Will appreciate your checking the lists.

Will telephone you about it next week.

Sincerely,



MILTON LOWENTHAL

ML/sf
Encs. (2)

THE DOWNTOWN GALLERY

Reproduction
rights

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

December 31, 1968

Miss Emily Farnham
1108 South Overlook Drive
Greenville, North Carolina 27834

Dear Miss Farnham:

This letter gives you permission to use a reproduction of Charles Demuth's oil painting HOMAGE TO GERTRUDE STEIN, (LOVE, LOVE, LOVE), 1928 for reproduction in her book to be titled Behind a Laughing Mask: A Biography of Charles Demuth. However, it is limited to this publication and to no other publications under any circumstances without further specific permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely yours,

C. S. Halpert

Signed by Emily Farnham
Date January 5, 1969

Thank you.

N.B. I am returning the carbon copy because only the original copy was signed by Mrs. Halpert. E.T.

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZOZACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 25, 1968

Mr. William Kennedy
The Downtown Gallery
465 Park Avenue
New York, New York 10022

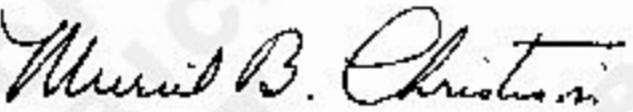
Dear Mr. Kennedy:

Thank you for your prompt reply to our letter of November 15 enclosing the needed data and photographs for our exhibition catalogue of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE.

We have forwarded the photographs of the Broderson works and the Zorach sculpture to Dean Weller's office, with a request that he send us his decision about the work of these two artists.

I am enclosing the loan agreement forms for Broderson and Zorach now, and when you have the answer about the selection you can put in the pertinent information.

Sincerely yours,



(Mrs.) Muriel B. Christison
Associate Director

MBC:w
Enclosures

tion to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

aca Galleries

63 E. 57 Street, New York 10022 • PLaza 5-9822

December 6, 1968

Dear Edith

It was so nice to meet
you at the Museum of Modern Art.
Thanks for leading us this
wonderful portrait

Sincerely

George

American Contemporary Art Galleries • Member Art Dealers Association of America Inc.

CAPITAL UNIVERSITY
An Educational Institution
of The American Lutheran Church
Columbus, Ohio 43209
614 236-6617
H. L. Yochum,
President

Office of the President

December 16, 1968

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

At the meeting of the Board of Regents of Capital University on December 10, approval was given to the recommendation of the Committee and of The Faculty that the degree Litterarum Humanarum Doctor be conferred upon you in connection with the dedication of our new Learning Center. The tentative date for this significant event in our school calendar is Sunday, April 27, 1969.

It was the feeling of The Faculty that this action is particularly appropriate as we recognize the great importance of the fine arts in our program of higher education in connection with the dedication of this new building, to serve as the center of our learning and teaching activities. The other recipient of an honorary degree on this occasion will be Dr. Ethel J. Alpenfels, Professor of Anthropology at New York University. She will represent our interest in the various areas of the social and behavioral sciences.

At this time I am asking you to do us the honor of accepting this degree and to reserve April 27 for this occasion. You will receive further details later regarding the schedule of the day. Our chief concern is that you may be available throughout the afternoon and early evening.

News releases will be issued several weeks before the big event. We shall need a picture, a glossy print, for this purpose. We have your biographical data.

Please do me the favor of acknowledging this communication and, I sincerely hope, assuring me that you can be present on this occasion.

Cordially yours in HIS service,

H. L. Yochum
H. L. Yochum, President

HLY/bg

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W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

COLUMBUS 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE # NYC 524

424 WEST 52nd STREET
NEW YORK 19, N. Y.

December 3, 1968

Downtown Gallery
465 Park Avenue
New York, N.Y.

Attention: Mrs. Edith Dalpert

Dear Mrs. Dalpert:

Please arrange to have ready for our call on Monday, December 16th, your 12 works by KUNIYOSHI which you are lending for exhibition at the University of Florida, in Gainesville, and later at the Smithsonian Institution, in Washington.

Unless you advise to the contrary, we shall assume that everything will be in order for our call on that date.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

Charles W. Johnson

GWJ:gm

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

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due to publishing information regarding sales transactions,
purchasers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

December 13, 1968

The Downtown Gallery
32 East 51st St.,
New York, 22, N.Y.

Dear Miss Halpert:

Kindly send an extra copy of Ben Shahn
Exhibition (March 3-28, 1959.) and bill.

Sincerely,

Margaret S Kaulback

(Mrs.) Margaret S. Kaulback
Assistant Educational Director

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researchers are responsible for obtaining written permission
from both artist and purchaser if involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



H

JEFFERSON GALLERY
1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

Are we going to be able
to put together a Dove
show as we've discussed?
Also how about the
Marin etchings?

Letter from Tessine Zorach
requested return of the
work I have here. I'll
send it to you & bill
the Zorach collection if
OK with you.

I do hope you are
not too fatigued & now
have an assistant with
your interests first in
mind.

Fondest regards
Tom J.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser or inventor. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RED, WHITE, AND BLUE ROOMS

Flag colors of America's Old Glory, Britain's Union Jack, and the French Tricolor, red, white, and blue make a gay, stirring combination, particularly well adapted to decorating small rooms. For example, the little sitting room below is at once bright and cozy by virtue of an artful mixture of two prints of different eras. The pattern of red poppies on a white background, used for draperies and echoed in pillows, is a contemporary design; the blue-and-red table cover is an eighteenth-century documentary print. Glazed red walls contrast in texture with red

velvet upholstery, and Portuguese ginger jars strike a further blue note. Another smart case in point is the entry hall opposite. The walls and chairs are covered in matching fabric—a king-size houndstooth check. On the walls are tile plaques bearing the seals of France and the United States, hung with tasseled cords. Their red is repeated in the chair trimmings. The floor is brilliant-red glazed tile, with a blue area rug, and the little footstool is ceramic.

PHOTOGRAPH BY NORMAN KATZSON
BELOW RUG: LEEDS, ONDRA & FARRIS,
CONAWA THIN, COUNTRY LUGGERS, HUG.
HIGHLOW SATIN CHAIR: TURNER'S, CINCINNATI



December 17, 1968

Mr. Thomas Jefferson
JEFFERSON GALLERY
1014 North Doheny Drive
Los Angeles, California 90069

Dear Tom:

I appreciate your thoughtfulness in sending me
the newspaper clipping - but I certainly did
not like the title. My works have never been
on display - not even on the West Coast.

I am pleased that you are having such success
with the show, and now that I have looked at the
consignment invoice I was really surprised that
I gave you such hot numbers, some of which I will
have to ask you to return in the near future.
Incidentally, will you please let me know which
of the items have been sold. I am running very
short on Sheeler whose Memorial Show which opened
at the Smithsonian on October 10th and is scheduled
for the Philadelphia Museum and the Whitney Museum
thereafter.

I also need the Zorachs badly and John Storrs
who is to have a large exhibition at the Corcoran
Gallery shortly comprising both his paintings and
sculptures. I also have just sold two of the
small consignment group of Stuart Davis paintings
etc.....

Do let me hear from you soon, and advise when you
are sending the Zorachs and Storrs'.

Very best regards,

Sincerely,

Prior to publishing information regarding sales transactions, both artist and purchaser are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

110 Bleecker Street
New York, New York 10012
December 9, 1968

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

Would you be kind enough to advise me regarding the size of the edition of Ben Shahn's Branches of Water or Desire. The enclosed copy of my receipt only seems to show that mine is the fortieth of the run.

Thank you very much.

Very truly yours,

Haskell Edelstein

Haskell Edelstein

P.S. Please note our change of home address.



Mr. Geoffrey Clements

November 26, 1968

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sculpture, cont.

Negative No.

<u>P Abstract Figure</u>	45-694
<u>P Quadarme Seated</u>	56-507
<u>P Winged Horse</u>	45-841
<u>The Thinker</u>	40-746

repeat

Paintings

<u>P Duck</u>	55-292
<u>P Abstract IV</u>	55-803
<u>P Abstraction in Blue & Green</u>	55-291
<u>P Head</u>	55-186
<u>P Abstract II</u>	55-804
<u>P Jour de Fete</u>	55-188
<u>P Abstract-Fleurs de Lis</u>	55-287
<u>P Abstraction</u>	55-293
<u>P Chanteaille</u>	55-200
<u>P Three People Abstract</u>	55-290
<u>P Fish Abstraction, 1918</u>	59-212
<u>P Walking on the Grass</u>	55-189
<u>P The Battle</u>	55-199
<u>P Mouse and Cheese</u>	55-190
<u>P Abstract V, 1914</u>	55-192
<u>P Communication around a Void</u>	55-191
<u>P Dolphin</u>	55-184
<u>P Untitled 1933</u>	55-187
<u>P Nebulous</u>	55-289
<u>P Organisms I</u>	55-288
<u>P Abstract I 1937</u>	55-195
<u>P St. Sebastian</u>	55-197
<u>P Politica</u>	55-193
<u>P Rose II, 1931</u>	55-196
<u>P Portrait of an Aristocrat</u>	55-194
<u>P Double Entry</u>	55-198

Drawings

<u>P Aile de Notre Dame No. 1, 1917</u>	55-293
<u>P Bahr</u>	55-287

Thank you for your prompt attention to this request.

Sincerely,

James P. Pilgrim
Curator

JPP/edc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1968

Miss Louise A. Doherty
Art Editor
Ginn and Company
Statler Building
Boston, Massachusetts 02117

Dear Miss Doherty:

In Mrs. Halpert's absence from the Gallery,
your recent letters have been brought to my
attention.

Since we no longer represent the Marin Estate
and cannot find a photo of SEASCAPE FANTASY,
MAINE, 1944, I regret that we cannot be of help
to you in this matter.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

MMW/me

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SEASON'S GREETINGS

And a fine New Year with continued
adherence to principles - and some
joy too

Albert Lander

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

2635 North 16th. Street
Phoenix, Arizona
November 18, 1968

The Downtown Gallery
Park Avenue at 57th. Street
New York, 10022 , New York

Dear Mrs. Halpert:

I am a graduate student in art history at Arizona State University in the midst of my research on the American painter, John Frederick Peto and particularly his painting "The Rack" in our Collection of American Art. Having read Alfred Frankenstein's book After the Hunt, I realize as did Mr. Frankenstein, the important role you played in bringing to light the many Harnett and Peto paintings over which so much confusion existed.

My advisor, Harry Wood, has suggested that I write to you for any leads or suggestions you might have concerning Peto that might not have been revealed at the time Mr. Frankenstein wrote his book. There is no known correspondence of J.F.Peto, although I have placed ads in the New York Times Book Review and the Saturday Review in hopes that something might come to light. I have also contacted Peto's daughter, Helen Smiley Peto, in Island Heights, New Jersey.

I would appreciate any leads or suggestions from you, especially considering your key role in this important area of American painting.

Sincerely yours,

Harriet Dolphin
Harriet Dolphin

Notes to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

Appraisal

December 17, 1968

Miss Joann Blum, Secretary to
Mr. Sigmund M. Hyman
Pension Planners of Baltimore, Inc.
Suite 900 - One Charles Center
Baltimore, Maryland 21201

Dear Miss Blum:

In response to your recent letter, I am listing
below the current valuation of the following
painting by Stuart Davis:

HARBOR GLOUCESTER (also known as ROCKY NECK)
Watercolor, Size: 17 $\frac{1}{2}$ "X 13"\$4,500.00 - \$600.00

Also, for your information Mr. Hyman bought
this painting in January 1963 for \$600.00.

Despite the fact that he had acquired this
painting at such a bargain price, a quick look at ~~his~~
our records indicated that ~~he~~ has never returned
to make further purchases from us. This is in
answer to the request to list any further pur-
chases.

Sincerely,

use to publishing information regarding sales transactions,
exchangers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

November 18, 1968

Miss Edith G. Halpert, Director
The Downtown Gallery,
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

The Carleton Centennial Print Show is still traveling
under the direction of the American Federation of Arts. The
final exhibition, we believe, is scheduled for December 23,
1968-January 19, 1969, after which engagement the show will
be returned to us for dismantling and return of borrowed
pieces.

The lithograph by Abraham Rattner, and the silk-screen
by Ben Shahn, about which you inquired in your letter of
November 13, will be returned to you as soon after the
close of the tour as possible.

Very truly yours,

Raymond I. Jacobson
Chairman

RJJ:ew

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

F Hayes

December 3, 1968

Cirker's Hayes Storage
Warehouse, Inc.
305 East 61st Street
New York, New York 10021

Gentlemen:

Please deliver to the ACA Gallery clerk bearing this
letter the painting by Samuel Halpert which I left
with you (on the first floor) yesterday afternoon.

His name is Stephen Spiro and his identification
appears on the ACA letterhead.

Please have him sign the copy of the receipt, and
we would appreciate it if you would do so also and
return one copy to us with both signatures appearing
thereon.

Thank you.

Sincerely,

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

McCall's

FIRST MAGAZINE FOR WOMEN

E
M

December 13, 1968

Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Mrs. Halpert:

A painting entitled "Lizzie Borden" by Morris Broderson was used by McCall's Magazine in an editorial piece which was entered in The Society of Illustrators annual show. As it has won an award, we are required to obtain the original artwork for hanging in the Society's exhibition. Of course, all works are returned as soon as the exhibition is over.

I would appreciate your letting me know if it is at all possible for us to obtain the loan of this particular piece of artwork or, if not, from whom we might do so.

Thank you.

Sincerely,

Mary Anne GaNun
Mary Anne GaNun
(ext 923-4291)

TWO HUNDRED THIRTY PARK AVENUE, NEW YORK, N.Y. 10017 • (212) 963-3200

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

December 20, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

At the written request of Tessim Zorach, we returned William Zorach's sculpture, Youth, which was included in our exhibition, The 1930's: Painting and Sculpture in America, to the Zorach Collection at 276 Hicks Street, Brooklyn, New York, by the Berkeley Express.

Sincerely yours,

Margaret McKellar

Margaret McKellar
Executive Secretary

MMcK/ss

*file to remove from
consignment from
your job*

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

F

or publishing information regarding sales transactions,
authors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

F

Nov, 19, 1968

Dear Mrs. Halpert,

Please forgive us
for inconveniencing you
with our check dated
Oct. 28, 1968 marked
"Insufficient Funds".

Long distance banking
has caused us no end
of difficulties, and
short of using
computer techniques, to
expedite our business
matters, it's almost
impossible to be accurate
all the time.

TG [Signature]

KRANNERT ART MUSEUM
University of Illinois
Champaign, Illinois 61820

Exhibition: CONTEMPORARY AMERICAN PAINTING AND SCULPTURE, 1969
March 2 through April 6

Please fill in this blank for our records and exact catalogue information.

ARTIST'S FULL NAME _____

EXACT TITLE OF WORK _____

DATE OF WORK _____

MEDIUM AND SUPPORT _____

SIZE (painting, unframed):
(sculpture, actual piece): Height _____ Width _____ Depth _____

INSURANCE: Do you prefer to maintain your own insurance? _____

If not, for what VALUE shall we insure the work? _____

PRICE, if for sale: _____

LENDER'S NAME: (as it should appear in the catalogue)

ADDRESS FROM WHICH WORK IS TO BE COLLECTED:

ADDRESS TO WHICH WORK IS TO BE RETURNED:

PERMISSION TO REPRODUCE WORK IS GRANTED, UNLESS NOTED HERE.

Signed (Lender or Dealer's name): _____

Date: _____

Please complete and return promptly with PHOTOGRAPH of work to the Krannert Art Museum, Champaign, Illinois 61820.

Rights to publishing information regarding sales transactions
specifiers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Vance E. Kondon, M.D.

1322 GARNET AVENUE
SAN DIEGO, CALIFORNIA 92109

December 6, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am enclosing a copy of the original letter I sent to you regarding the arrangement made for payment of the painting, "Burlesque", by Max Weber. Mr. Hickman from the Fine Arts Gallery called and said you had misplaced it. I am happy to forward this to you. Once again, I hope this finds you in good health.

I have not received any response to my requests regarding the work of Kuniyoshi. Maybe when you have an opportunity, you can let me know about his work that you have available.

Best wishes for happy holidays.

Sincerely,



Vance E. Kondon, M.D.

VK/mg
Encl.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • 524 Wick Avenue
YOUNGSTOWN, OHIO 44502

December 28, 1968

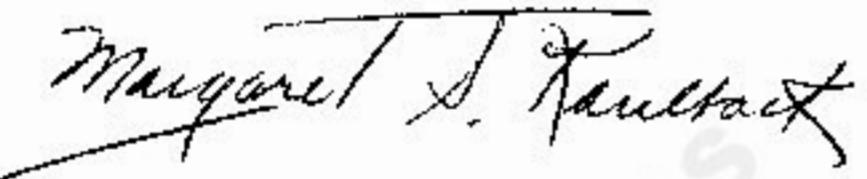
The Downtown Gallery
East 51st Street
New York, N.Y.

Gentlemen:

Please send one copy of the Ben Shahn Exhibition catalogue, March 3 to March 28, 1959.

Please bill me personally, as I am most interested in Mr. Shahn's forward on Art.

Sincerely,



(Mrs. E.D.) Margaret S. Kaulback
Assistant Educational Director

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Follow-up
Hold for signed
copy of letter of
permission

December 31, 1968

Miss Emily Farnham
1108 South Overlook Drive
Greenville, North Carolina 27834

Dear Miss Farnham:

I am sorry to be late in my reply to you but we have been tied up and have had a serious shortage of help, and we are just about getting straightened out.

I am enclosing a letter in duplicate, which is self-explanatory regarding permission to use a reproduction of Charles Demuth's LOVE, LOVE, LOVE, 1928. Please sign and return it to us for our records. This is a new ruling that we must have a written statement regarding future reproductions of various types and always limit our consent to one use. If you cannot obtain the color transparency or plate from Time Magazine, we will have our photographer make a color transparency of the HOMAGE TO GERTRUDE STEIN (LOVE, LOVE, LOVE) 1928 for which we will send you the bill.

There are two versions of THE PURPLE PUP, one of which I sold, but I still own the first version. I have had it so many years that I cannot recall where I purchased either one.

I do not recall the title THE RED PARROT, and I have no idea who owns the picture.

Sincerely,

EGH/mew

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

November 23, 1968

Miss Jeannette Edelstein
Secretary to Mr. Lester Avnet
AVNET, INC.
Time & Life Building
Rockefeller Center
New York, New York 10020

Dear Miss Edelstein:

Since Mr. Avnet is away, I am writing directly
to you (now that I have returned from a trip
myself) to advise you that I will be delighted
to ship the Stuart Davis HIGHTSTOWN TURNOFF, 1960
to the Avnet residence in New York, but cannot
omit the New York City sales tax under the circum-
stances.

On the other hand, I will be glad to make the bill
and shipping address to the Joan Avnet Gallery
which has a resale number.

We are ready to send off this painting and have
already asked Budworth to make the pick-up on
Monday or Tuesday, but I must have your reply
before I specify the shipping address.

Incidentally, since our insurance ends at the
"portal", would you please have this painting
added to the Avnet insurance floater.

Sincerely yours,

or to publishing information regarding sales transactions,
collectors are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 26, 1968

Mr. Henry H. Ploch
99 Rutgers Place
Clifton, New Jersey

Dear Mr. Ploch:

I am very pleased that you are happy with your Stuart Davis painting BABE LA TOUR, and also that you saw the Dove exhibition at the Museum of Modern Art.

Again, you picked one of my favorites, Dove's COLORED DRAWING IN OIL, 1929. You evidently like \$9,000.00 paintings because this Dove is marked at that figure.

It is difficult for me to suggest which of the two artists - Dove or Marin - you should choose, as your next acquisition. Art is, for a true collector, such a personal matter that one has to follow his own instincts all the time.

I hope you have a very happy holiday and that we will see you soon again.

Best regards,

Cordially,

for publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EVERETT L. BUCKMASTER
GEORGE W. WHITE, JR.
CHARLES MINDEL
GEORGE L. CLARKE
SAMUEL D. HILL
JOSEPH L. JOHNSON
—
JOHN F. FOLEY, JR.
ROBERT P. MITTELMAN
PHILIP O. FOARD
PAUL L. BETZ
FREDERICK H. STALFORT
STEPHEN C. WINTER

LAW OFFICES
BUCKMASTER, WHITE, MINDEL & CLARKE
10 LIGHT STREET
BALTIMORE, MD. 21202
TELEPHONE: 685-6747

MORTON E. ROME
COUNSEL
—
TOWSON, MD. OFFICE
305 W. CHESAPEAKE AVE.

December 2, 1968

Mrs. Edith Halpert
c/o Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

As your records will no doubt show, On December 7, 1953, I purchased an oil by John Marin entitled "Ramapo River" (15½" x 11½") for \$500.00. On November 18, 1958, I purchased an oil by Georgia O'Keeffe entitled "Waterfall II" (18" x 32") for \$3,000.00.

In answer to my inquiry, you were kind enough to write to me on May 8, 1962, advising that the value of the Marin at that time was \$1,800.00 and that the O'Keeffe was valued at about \$4,500.00.

In view of the recent great rise in value of works by American artists, it would seem appropriate for the values of these paintings to be substantially raised at this time, and my insurance agent has raised this point.

Mrs. Rome and I would very much appreciate hearing from you and hope that you will be willing to give us your best estimate as to the current value of the two paintings.

A mutual friend has stated that you haven't been quite as active recently as you used to be. Is this right? In view of the almost wild prices which art brings these days, I'm sure that you wish that you hadn't sold anything until 1968! I might add that Mrs. Rome and I have the same feeling - although exactly in reverse - we wish that we had bought everything we saw back in the 1950's.

Both of us hope that you are well and send our kindest regards.

Sincerely yours,



MORTON E. ROME

nor to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both seller and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
author is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mrs. Roy E. Byrne

315 S. CENTRAL AVE.
BURLINGTON, IOWA 52601

December 31, 1968

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

In response to your letter of December 26th, enclosed is a picture of the wooden Indian and a copy of newspaper picture. I am sorry I do not have a profile picture, but I do have many newspaper clippings, newspaper pictures and special articles that have appeared in our local paper and The Des Moines Register. George Shane, Special Feature writer for the Des Moines Register, Des Moines, Iowa recommended that we write to the Downtown Gallery.

Since my retirement from the Cigar Store the wooden Indian Maiden is in my home.

The price is \$2250.00. My wife and I will leave for California January 19th for approximately a six weeks stay. If you desire more information, our California address after February 1, 1969 is: Villa Capri Apt 16
115 E. Meda
~~Stamps~~ Glendora, Calif. 91740.

Sincerely Yours,

Roy E. Byrne

Roy E. Byrne
315 S. Central
Burlington, Iowa 52601

CIG.

12/12/68

Miss ENID KLASS

131 EAST 36th ST.
NYC

Quoted -

MORRIS BRODERSON,
STILL LIFE WITH FISH 1968

This pic is
paid in full 12/12/68

check

\$ 1850. 00

Davis, sketch for Drake Univ. mural - \$ 35,000. 00 12/13/68

Also Interested in:

MARIN - DOWNTOWN SERIES

KUNIYOSHI -

Down Payment - 4 mo. equal payments or 6 mo equal payments

rier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1968

Mr. J. Brooks Joyner
Department of Art
University of Maryland
College Park, Maryland 20742

Dear Mr. Joyner:

Your recent letter addressed to the Gallery regarding the work of Arshile Gorky has come to my attention.

Mrs. Edith G. Halpert has been out of town for quite some time; however, I am quite certain that we do not own any works by Gorky.

Sincerely,

Murray M. Vax
Secretary to
Mrs. Edith G. Halpert

MMW/me



Brooklyn Institute of
Arts and Sciences
200 Eastern Parkway
Brooklyn, N.Y. 11238

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 26, 1968

MEMORANDUM

TO: Communications media

FROM: Henri Ghent, Director/Community Gallery at The Brooklyn Museum

SUBJECT: First exhibitions of works by Contemporary Puerto Artists at a major Museum in New York City.

An exhibition of works by ten (10) young Puerto Rican painters, sculptors and printmakers will open at The Brooklyn Museum's new Community Gallery, January 12 through February 9, 1969.

This will mark the first time that an exhibit devoted solely to the works of Puerto Rican artists will be shown within the walls of a major Museum in the Metropolitan area.

The exhibition is being sponsored by the Puerto Rican Merchants Association, Inc., (Higinio Reyes, President), with the cooperation of the Brooklyn Arts and Cultural Association, Seagram Distillers Company, Borinquen Fiesta Beer Distributors Corp., Los Angeles Bakeries, and Clemente Soto Velez.

Established for the Museum by its parent organization, the Brooklyn Institute of Arts and Sciences, the construction of the Community Gallery was made possible by a gift from an anonymous donor and a grant from the New York State Council on the Arts provided the Gallery with its first director, Henri Ghent, a 41-year-old Negro.

Realizing the increasingly important role that established cultural institutions can and should play by encouraging and stimulating the culturally disadvantaged, the Brooklyn Institute is taking a positive lead in this direction. One example is making available the full facilities of the new Gallery in The Brooklyn Museum - together with professional advice and assistance - to all creative Brooklynites, thereby providing an opportunity to exhibit under the most advantageous circumstances and, hopefully, serving to build a bridge of

John R. H. Blum
President
269-1890

Arthur William Rashap
Director
783-3870

Henri Ghent
Assistant Director
638-6693

Thomas A. Donnelly
Vice President for
Administration
683-5000



NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

December 23, 1968

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

At its recent meeting, the Accession Committee of the National Collection of Fine Arts voted unanimously to accept your generous gift of the salt and pepper shakers by Charles Sheeler.

Your thoughtfulness has helped us to strengthen our holdings in the area of decorative arts.

Thank you again for your continued interest and generosity towards the National Collection of Fine Arts.

Sincerely yours,

David W. Scott, Director
National Collection of Fine Arts

Enclosure

With regard to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

15 November 1968

Mr. Norton S. Walbridge
6292 Camino de la Costa
La Jolla, Calif.

Dear Mr. Walbridge:

We are shipping to you today, your Brueghel,
"Fish Seller, Lisbon I".

Cordially,
THE DOWNTOWN GALLERY
Wm. Kennedy

[end. Plock 12-17-68]

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 3, 1968

Provenance:

BABE LA TOUR (Also Known As BURLESQUE), 1913
Watercolor by STUART DAVIS Size: 15"X11"

EXHIBITED:

Armory Show (original)	1913
Art U.S.A.	4/3/59-4/19/59
Armory Show - 50th Anniversary	
Chicago Art Institute	3-4/63
Munson-Williams-Proctor Institute	
Utica, New York	2-3/63
Armory, New York City	4/63
Copley Hall, Boston, Mass.	4-5/63
Rose Art Museum-Brandeis University,	
First Wave	10/63
Davis Memorial Exhibition	
National Collection of Fine Arts,	
Smithsonian Institution	5/28-7/5/65
Art Institute of Chicago	7/30-8/29/65
Whitney Museum	9/14-10/17/65
U.C.L.A.	10/31-11/28/65
U.S. Information Agency-Exhibits Division	
(Davis Exhibition)	1/66
Musée d'Art Moderne de la Ville de Bris	2/66
Amerika House, Berlin	4-5/66
American Embassy, London	6/66
Downtown Gallery Group	12/67
Downtown Gallery Group	5/68

REPRODUCED:

Catalogue-Armory Show-50th Anniversary 2-5/63
The Listener (Article on Armory Show) 10/31/63

F

or publishing information regarding sales transactions,
both artist and purchaser are responsible for obtaining written permission.
If it cannot be established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

November 14, 1968

Mr. Jack Szanto
R.D. 1, Box 238
Rhinebeck,
New York 12572

Dear Mr. Szanto:

Several years ago we decided to concentrate
on the roster of old masters (early 20th
Century) and have made no additions, and we
are not planning to do so in the near future.

Therefore, I am returning your slides to you
which are most interesting - but I cannot
change my policy at this time or subsequently.

You will find the slides enclosed in your
self-addressed envelope, and I do wish you
good luck.

Sincerely,

EGH/mew
Encl.- Box of slides

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 31, 1968

Mr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear David:

I am glad that you are pleased with the Salt and Pepper Shakers by Charles Sheeler. It occurred to me that I should give you some history in this connection.

During the Depression, as you have probably heard (before the W.P.A. was established) the artists were having a very tough time as the purchases in that field were considered immoral by most collectors. In those days, art was still considered a luxury. This explains why, with the help of a friend who was in the commercial field, I made arrangements with a number of firms to commission our artists to make designs for "useful" objects.

In a few days, I will send you a photostatic copy of the catalogue for the exhibition which we had subsequently - combining art per se with the "Practical Manifestation". You will note therein that Sheeler had quite a large spread.

I thought that you would be interested in having this dated data.

Happy New Year to all of you,

Sincerely,

* 1/4/69 - Catalogue sent

*Please write a note
it was rec'd.*

Followup File

November 23, 1968

Mr. Martin E. Petersen
Curator, Western Painting
Fine Arts Gallery of San Diego
Balboa Park, P.O. Box 2107
San Diego, California 92112

Dear Mr. Petersen:

Now that the Weber Show has ended its tour, I am writing to make certain that my painting entitled THE WINDOW, 1949 is to be delivered to this address.

There are two other items I want to mention: one is regarding the purchase of SURRESCUE by Dr. Vance E. Kondon, and if so, what arrangements have been made? I have been away and our bookkeeper called my attention to a check for the amount of \$1,000.00 (no doubt a deposit) but could not locate the letter that must have come with it.

The other item I had in mind is your letter dated August 22nd which mentions that the press clippings were enclosed. Again, during my absence, a new clerk mislaid a good many papers that arrived and now while we are doing a cleanup job and hope to find the clippings, I hope that if I am not successful you could have photostats made of those in your possession and send us a bill for the work involved.

I find it very painful after so many years of a good reputation to show evidence of non-efficiency. I am sure you will understand, particularly if you have been reading the recent articles about help in New York City.

Sincerely yours,

riar to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

Due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 23, 1968

Mrs. Shirley L. Green
5910 Johnson Avenue
Washington, D.C. 20034

Dear Mrs. Green:

Since Mrs. Halpert is away at the moment,
I am answering your letter request of November
21st in her absence.

Please be advised that Ben Shahn is no longer
on the roster of The Downtown Gallery and we
are therefore unable to supply you with the
color transparency or permission you requested.

Thank you for your inquiry.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith Gregor Halpert

MMW/mw

right to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 15, 1968

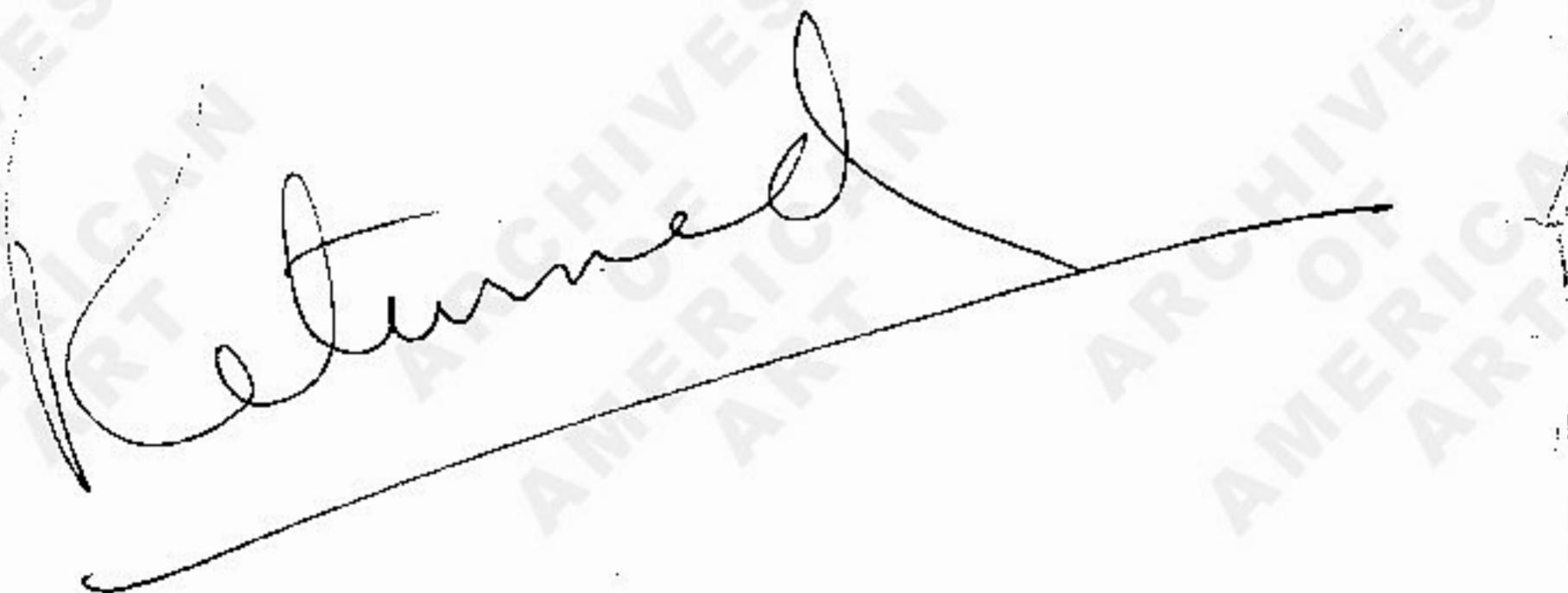
Mr. Sam Hunter
451 West End Avenue
New York, New York 10024

Dear Mr. Hunter:

On June 17th, 1967 we loaned you a group of
photographs of six (6) works of Stuart Davis;
five (5) works of Charles Demuth; two (2) works
of Marsden Hartley; and one (1) work of Arthur
Dove.

It is now over a year, and we would greatly
appreciate the return of these photos as we
have many occasions to refer to them here in
the Gallery. Your cooperation will be greatly
appreciated.

Sincerely,

A handwritten signature in black ink, appearing to read "Steven". It is written in a cursive, flowing style with a prominent, sweeping flourish at the end of the name.

not to publishing information regarding sales transactions.
Searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

OPTIONAL FORM NO. 10
5010-102

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Tracy Miller
The Downtown Gallery

DATE: 11-27-68

FROM : Elisabeth Phillips
National Collection of Fine Arts, Smithsonian Institution
Washington, D.C.

SUBJECT:

VICTORY by William Zorach, on loan to N.C.F.A.

Photograph requested as per letter 3-1-68.

F.U.

ri to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 60 years after the date of sale.

December 6, 1968

Mr. William Picher
P.O. Box 9170
Belvedere, California 94920

Dear Mr. Picher:

As you probably will recall, Mrs. Edith G. Halpert
was temporarily away from the office at the time
you saw the two William Dove watercolors which you
wished to purchase.

We understand that you sent a deposit of \$2,000.00
which we are unable to locate. Won't you please
be good enough to stop payment on that check im-
mediately, issuing in its place a check in the
amount of \$6,975.00 for total payment, as indicated
below, and send it to us with a memo from the Los
Angeles County Museum indicating that you have paid
to them the 10% museum discount so that we will
have all of our records, etc. in order. Following
is all of the information relative to the paintings:

Artist: William Dove

<u>Medium</u>	<u>Number</u>	<u>Title</u>	<u>Selling Price</u>
Watercolor	#37/48	APPLE ORCHARD, 1937	\$3,750.00
Watercolor	#41/64	CENTERPORT, X, 1941	\$4,000.00
		Total	\$7,750.00
		Less 10% Museum Discount	- 775.00
			\$6,975.00

Upon receipt of your reply, together with the memo
and your check, we will be pleased to arrange for
these paintings to be transferred to you.

Thank you for your patience and cooperation in this
matter. Mrs. Halpert is returning to the Gallery
and we now are also properly staffed and equipped to
continue operating.

Sincerely,

Murray M. Wax, Sec'y to
Mrs. Edith G. Halpert

cc: Mr. Larry Curry

Prior to publishing information regarding sales transactions,
transcribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 21, 1968

Miss Audrey McMahon
171 West Twelfth Street
New York, New York 10011

Dear Audrey:

It was good to hear from you and I certainly look
forward to your visit.

We have had such bad luck with our help this past
year that I have been on the verge of going to an
asylum. I have been working 18 hours a day includ-
ing the entire week, and as soon as I feel better
I will have to make a personal search for your
pictures which were carefully marked on the cover
of the package.

Meanwhile, I should love to see you. Perhaps you
can have lunch with me sometime in the near future.

Sincerely yours,

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 15, 1968

Mr. William H. Lane
Holman Street
Lunenburg, Massachusetts 01462

Dear Mr. Lane:

Upon receipt of your very generous gift to The Edith Gregor Halpert Foundation, I checked the current valuation of the Charles Sheeler painting entitled AERIAL GYRATIONS, painted in 1953 in the medium of tempera on glass. The size of the work is 7 1/4" wide by 9 3/4" high.

The current valuation of the painting is \$6500.00 and will be much higher after the one-man exhibition of Sheeler's work recently appearing at the Smithsonian Institution (The National Collection of Fine Arts) and subsequently at the Philadelphia Museum and the Whitney Museum, where they will be received with the same great enthusiasm, as we know.

I want to express to you my gratitude once more for this great gift.

Best regards,

Sincerely,

EGH/mmw

refers to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is prohibited 60 years after the date of sale.

NIGHT LETTER SENT - 11/20/68

Via Western Union

Since Joy Weber took over the entire
exhibition please communicate with her
directly 11 Hartley Road, Great Neck,
L.I., N.Y.

The Downtown Gallery

rior to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1968

Mr. Richard Miller
400 East 59th Street
Apartment 6E
New York, New York 10022

Dear Tracy,

It was very thoughtful of you to send me a
note to the hospital, and I am writing a
letter of thanks accordingly.

I miss you very much and hope you will come
in to say hello from time to time.

Best regards,

Photos marked 'P' sent
others named 1/7/19

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

638-3211
AREA CODE 202

sent 39

November 26, 1968

Mr. Geoffrey Clements
243 East 10 Street
New York, New York

Dear Mr. Clements:

We should like to order (1) 8x10 black and white glossy photograph of each of the works listed below, in preparation for our forthcoming John Storrs Exhibition. Would you please bill the Gallery directly for these prints, and send the photographs to my attention.

Sculpture	Negative No.
<i>stat - 2- P L'Homme Nu</i>	48-245, 48-244
<i>Book of the Mystery 1936</i>	35" H 45-6944
<i>P Abstract Figure</i>	45-694, 45-839
<i>P Seating Form</i>	45-567
<i>P Abstraction. 1929</i>	45-392
<i>P Study in Architectural Form</i>	45-569
<i>P New York</i>	51-238
<i>P Le Servant de Ville</i>	45-697
<i>P Visored Horse</i>	45-841
<i>P Tete a Tete</i>	45-695
<i>P The Mourner</i>	49-746
<i>P Study in Form #1</i>	49-748
<i>P Study in Form #4</i>	49-749
<i>P Study in Form #2</i>	49-750
<i>P Flute</i>	45-698
<i>P Panel with Black Marble Inlay</i>	45-836
<i>P Meditation</i>	45-842
<i>P Panel with Mirror Insets</i>	45-696
<i>P Seated Woman: Profile</i>	49-751
<i>P Seating Form</i>	49-751
<i>P Form in Space #1</i>	49-747

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POC
69

December 11, 1968

Mr. Haskell Edelstein
110 Bleecker Street
New York, New York 10012

Dear Mr. Edelstein:

I am sorry that we misled you with the number.
The number 40 represents our stock record num-
ber, which has no association with the size of
the edition.

Also, for your information, we no longer repre-
sent Ben Shahn and therefore I can give you no
further information. In the event I obtain any
further information, I will communicate with you
accordingly.

* We have noted the change of your home address
and will adjust our records to that effect.

Sincerely,

university of florida, college of architecture and fine arts UNIVERSITY GALLERY gainesville, florida 32601

November 25, 1968

Right to publish information regarding sales transactions.
Transcribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of ask.

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for the loan forms. I am enclosing your copy which I have signed in the place of Mr. Craven, since he is presently on a photographic excursion in Mexico.

We have arranged for W. S. Budworth & Son, Inc. to handle the packing and shipping of your loan. They will notify you in advance of the pick-up date which has been tentatively set at December 16 or 17, 1968. I hope that this date is convenient with you.

We are borrowing Kuniyoshi's AMAZING JUGGLER from the Des Moines Art Center and on their loan form they stipulate that we must obtain your permission to reproduce the painting in our catalogue. Will you please consider this letter a formal request for such permission.

We received the yellow copy of your consignment form which states that we are supposed to sign and return to the blue copy. Do you want us to send the yellow copy since we received no blue copy, or should we wait until we receive a blue copy from you?

Sincerely,

S. Hodges

Steve L. Hodges
Assistant Director

SLH:mzb
Enclosures

F.U.

December 7, 1968

Mr. Henry H. Ploch
99 Rutgers Place
Clifton, New Jersey 07013

Dear Mr. Ploch:

We are now prepared to get someone to deliver
the Stuart Davis painting together with the addi-
tional data which we have obtained for you - a
black and white photograph of the painting BABE
LA TOUR and a complete copy of the provenance
(limited to the material which we had on the
reverse side of our photo sheet, and the copy
of Mr. Davis' remarks about the Armory Show. As
we find additional data relating to the painting
we will advise you accordingly.

We may be able to get someone to deliver early
next week, but would of course appreciate your
check for the deposit (in the amount of \$2,250.00) —
which is indicated on the invoice which you have
together with the information regarding future
payments.

We look forward to hearing from you shortly.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

This was Paid in full
\$9,000.00
12/10/68

JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

29 Nov 1968

Dear Edith —

Thought you'd like
the enclosed clippings for
your info & records.

A slow start but
reaction is good if,
of course, quantity counts.
I think Erle is taking
the "Hated Goddess" by
Stone & I've got a
couple of other deals going.
Sold one of my Manos
yesterday to Dr. Horowitz (hofalla)
who bought the Weber
"Model" from the Traveling show
also Story over together.

For the publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Right to publish/borrow information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dec. 12 1968

Dear Miss Halpert:

We shall deliver East River (Marin) to you from
the Baltimore Museum on Thursday, Dec. 19th.
Unless we hear from you, we shall assume this
date is acceptable.

Yours truly

T. Ferraro
Sofia Bros., Inc.
TR 3-3600

Frank Ferraro



The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01002

Dept. of Art

Dec. 4, 1968

prior to publishing information regarding sales transactions,
scrapbooks are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be presumed that the information
may be published 60 years after the date of sale.

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York

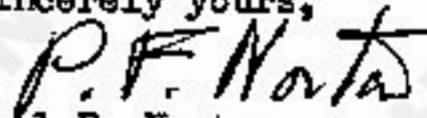
Dear Miss Halpert:

The University has recently acquired a painting by William Harnett and in order to make this known to the general public I am writing an article about it. The painting is hitherto unknown. It is dated: München 1881; and it probably compares favorably with Frankenstein's #72. It has a German newspaper on a table along with fruit, glass decanter, etc.

I am wondering whether the Blemly scrapbook would have any mention of the painting, or anything about Harnett's stay in Munich which would fit into an article. I do not suppose you have a copy of the Thomas Birch Catalogue of 1893; but if you do I would very much like to consult it.

I expect to be in New York in about 10 days. If you can assist me in any way with this matter, I would much appreciate hearing from you soon.

Sincerely yours,


Paul F. Norton
Chairman

FU

for publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

December 4, 1968

Mr. Roger L. Cosgrove
Head, Art Department
University of Connecticut
Storrs, Connecticut 06268

Dear Mr. Cosgrove:

In a recent letter to you Mrs. Halpert
mentioned to you that she would send you
the catalogues of the two John Storrs
Exhibitions at the Downtown Gallery.

Enclosed you will find these catalogues
which we have now located, and we are sure
you will find them of interest.

Sincerely,

Murray M. Wax
Secretary to
Mrs. Edith G. Halpert

Enc.

ref to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 15, 1968

Mr. Hanne Finsen
Dept. of Prints & Drawings
The Royal Museum of Fine Arts
18 Kastelsvej
2100 Copenhagen Ø,
Denmark

Dear Mr. Finsen:

Much as I would like to be of service to you,
this Gallery no longer serves as agent for
Ben Shahn and therefore cannot show you any-
thing produced by the artist.

You will find his prints in many shops through-
out New York City.

It was so nice to hear from you again, and I
do hope to see you again on a future trip.

Sincerely,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is correct 20 years after the date of sale.

SHIRLEY L. GREEN

5910 Johnson Avenue - Washington ²⁰⁰³⁴, D. C. - EMpire 5-4142
5-4118 / Picture Research

Nov. 21, 1968

Mrs. Halpert
Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Mrs. Halpert:

I would like to request permission to use a color transparency (if it is available) of a painting from your collection. It is titled "FRENCH OPERA", 1942 by Ben Shahn. It is to be used by the British history magazine called "History of the Twentieth Century" in their issue on the New Deal period. It is published by B.P.C. Publishing Ltd for Purnell.

If it is possible to use this transparency (either 2x2 or 4x5), could you send it to them directly, in order to save time. If there are any charges, you could either bill them directly, or send me the bill. The person to send it to is:

Miss Jasmine Gale
B.P.C. Publishing Ltd.
St. Giles House - 49/50 Poland St.
London, W. 1, England

Could you send it AIR MAIL? If the charges are in excess of \$50.00, please inform me before sending.

Thank you for your kind attention.

Sincerely yours,

Shirley L. Green
(Mrs.) Shirley L. Green

Right to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

12/17/68

Mrs Doherty called
She is sending
repro of photo as
further aid to
get permission to
use in book.

MW

for publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. William Kennedy
December 16, 1968
Page 2

We greatly appreciate your cooperation in the success of
the exhibition.

Sincerely yours,

Muriel B. Christison

(Mrs.) Muriel B. Christison
Associate Director

MBC:w

MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

315-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0924, LINCOLN 7-7424

prior to publishing information regarding sales transactions,
subscribers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.

November 19, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I was very sorry to have missed your October lecture on Sheeler at the NCFA and to have been so out of touch in the last months--have been extremely busy--but with cumulative good results, I believe.

I hope you are feeling well, taking care of yourself, and that the situation is more in hand at the Gallery.

Enclosed is our latest educational publication, dealing however with history, not art.

With best wishes,

Sincerely,

Warren

Warren M. Robbins
Director

WMR:nth
Enclosure

FORUM GALLERY INC.

1018 Madison Avenue at 79th Street, New York, N. Y. 10021 LEHIGH 5-6080

BELLA FISHKO, DIRECTOR

Dec. 4, 1968

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers Hotel
465 Park Avenue
New York, N. Y.

Dear Edith:

I am glad that I was told you were in despite the sign because I did want to see you in spite of the "sturm and drang". Needless to say, I was distressed by what is going on and especially concerned that an "oszes ponim", like my "neighbor", is getting his tentacles into an area so carefully and creatively tended by you.

Of course, it's not hard to understand the magnetism of your collection. The paintings are absolutely marvellous to see after all the junk that is being pulled out of back rooms today for purposes of "striking the iron".

It occurred to me when you said we could have a Sheeler for a show which I am gathering up called "Paintings of Silence" that you might want to exhibit other things which would fall into this theme as well. We are planning to have a Hopper (a very quiet one), Balthus, a very early Italian, Corot -- paintings which catch a very silent mood. If you would like to add from your collection or stock anything of your choice which would express this, I needn't tell you how much the show would be enriched. I am very eager to have the exhibition of first quality. If you wish, we can offer the paintings for sale -- if not, it's all right too. And if you wanted and had the energy to write a paragraph about the American paintings in the exhibition, I would be happy.

The idea of some of your things going to Israel is very moving for me, especially after my

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



X
AVNET, INC.

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK, N.Y. 10020

CIRCLE 6-5033

CABLE ADDRESS
AVNETELECT

December 12, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Sir:

Mr. Lester Avnet recently purchased a Charles Demuth watercolour and an Elie Nadelman wood sculpture from your gallery. We would appreciate it if you would send us any information you might have as to the background of these works. We are particularly interested in past collections and exhibitions.

The Charles Demuth watercolour is entitled "Flowers and Cucumbers" (c. 1924) and measures 18" x 11 $\frac{1}{2}$ ". The Elie Nadelman is called "Circus Girl" executed in 1919 and is made of gessoed wood measuring 34" high.

Thank you very much for your help.

Sincerely yours,

Joan Wenzel

(Mrs.) Joan Wenzel
Assistant Curator

MICHIGAN STATE UNIVERSITY EAST LANSING · MICHIGAN 48823

KRISKE ART CENTER GALLERY

November 26, 1968

rather to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser if involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
published 60 years after the date of sale.

Mrs. Edith MacGregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

On Wednesday, November 27, the Dove works will be returned to
you in a Santini box that is like a jigsaw puzzle. I am,
of course, keeping the drawing.

Thank you again and I hope that life is now on an evener keel.

Sincerely yours,

Paul Love

Paul Love
Gallery Director

PL/lc

Harcourt, Brace & World, Inc.

767 THIRD AVENUE, NEW YORK, NEW YORK 10017 TELEPHONE: 572-5000 CABLE: HARBRACE

November 26, 1968

Miss Edith Gregor Halpert, Director
The Downtown Gallery, New York
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

We are currently preparing for publication a new high school textbook tentatively entitled Adventures in Values, by Kincheloe and Cook. This English language textbook will be distributed to schools in the United States and Canada.

Among the illustrations we hope to use is a reproduction of Goat's Horn with Blue by Georgia O'Keeffe. We have seen a reproduction of this work credited to The Downtown Gallery in Encyclopedia of Painting (Crown Publishers, New York, 1955). A photostat of this reproduction is enclosed. We hope that you might be able to grant us permission to reproduce this work and to supply us with an original color transparency. Failing that, could you kindly furnish us with the name and address of the present owner?

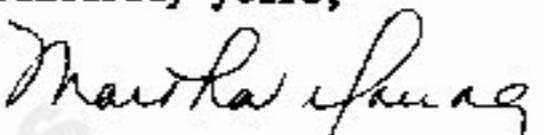
With regard to transparencies, we would prefer to reproduce from original color transparencies, 4 x 5 or larger, but if you have only a duplicate transparency, we would like to see it. We seldom can use mass produced 35mm duplicate color slides made for public sale but we might be able to use an original 35mm Kodachrome. If you do not have transparencies available, would you be agreeable to having our photographer make the transparency for us?

To reproduce the work to best advantage, we should have the Kodak Gray Scale and Kodak Color Control Patches photographed on the transparency with each work of art, and in the same lighting.

In order to caption properly the illustration in our book, we would appreciate receiving the following information: the date and exact size of the work of art, the media, the correct title, and the credit line you wish to be used.

We look forward to hearing from you at your earliest convenience. Thank you for your assistance.

Sincerely yours,



Martha Young, Designer
School Production

B
THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MARYLAND 21218

December 12, 1968

Dear Mrs. Halpert:

No success in a museum is ever unshared, and ours must be with you
for the achievement of our exhibition **EARLY AND LATE WORKS BY EUROPEAN
AND AMERICAN ARTISTS** to which you so generously lent and supported in
every way.

I am writing to extend official thanks on behalf of the Board of Trustees
and also to express to you my personal gratitude, and to tell you how
much it has meant to Gertrude Rosenthal to be able to cap her career
with such a splendid exhibition.

As for the show itself, it not only provoked an unexpectedly warm
response among scholars and in the various public media, but the
cross-section of visitors has been most remarkable. In the brief
duration of the show 56,000 people came to see it, and on weekends
at a rate over 850 an hour. The limits of the exhibition seem not to
have been tested but rather the show tested the capacities of its
audience and every man appears to have taken away more than he brought.

There have been reams of comment and I enclose a Xerox sheet with a few
examples.

The catalogue edition is practically exhausted, but a hard-bound edition
is now going on sale across the country and we expect this issue also to
go out of print soon - a signal indication of the good response.

But, above all, I thank you for your part in this whole undertaking!

Sincerely,

Charles Parkhurst

Charles Parkhurst
Director

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

or to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
will be published 50 years after the date of sale.

SAM HUNTER
451 WEST END AVENUE
NEW YORK, N. Y. 10024

November 25, 1968

Dear Edith:

I have been travelling a great deal or I would have responded immediately to your note, which is based on a number of misunderstandings.

I am planning to use the photographs you kindly made available in my book, "Modern American Painting and Sculpture," although I just haven't had the time to send out all the formal permission requests yet, including your own.

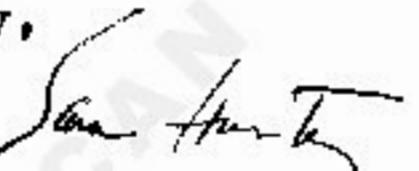
Naturally, my use of them depends on your permission, in the case of those representing works you still own; in other cases, I wouldn't consider reproducing them without their current owners' permissions, too. I would be glad to pay you for the photographs, and bill my publisher, Harry Abrams, if you will send me an official bill.

Finally, while I may have been somewhat remiss in advising you of the state of the book and its reproductions etc., I am not quite the monster your curt note makes me out to be. I borrowed them this June, not in 1967!

I hope you are thriving. I certainly do appreciate your cooperation and help, and would be sorry to lose it at this point, when the book is reaching final form, both as to text and illustrations.

Best wishes,

Sincerely,



Post Office Box 917,
Belvedere, California 94920
December 9, 1968

Mr. Murray N. Wax,
Downtown Gallery,
465 Park Avenue,
New York, N.Y. 10022

Dear Mr. Wax:

I did not see the Dove watercolors in Los Angeles; I saw them in San Francisco and sent a check for \$2,000 on July 17 as a deposit on the pictures. No acknowledgment was made of the check or my letter. After several letters which remained unanswered and a few talks on the phone with Mrs. Baum, I sent my check No. 5735 on October 24, 1968 in the amount of \$4,975. I also gave the de Young Museum Society, of which I am treasurer, securities worth more than the \$775 commission involved. Mrs. Detert, the society's president sent you notification of this gift.

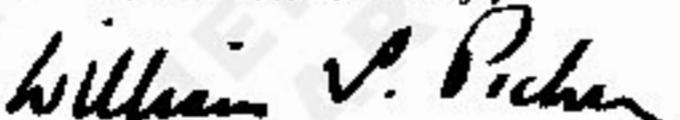
There ought, actually, to be rather a large file on this simple transaction; it seems incredible to me that you could have lost all of my letters, two large checks and the letter from the society.

The reason I am so calm is that the watercolors in question are hanging on my wall. Mr. Curry, after talking to New York about them more than once, after receiving verbal permission to send them on, and after satisfying himself that I had indeed performed my part of the bargain, shipped them to me here last week.

I have now stopped payment on the two checks I sent you. I would very much appreciate your looking thoroughly through your files and office in an effort to find the two checks. I will send you another check for \$6,975 after I have received my bank statement. If you find the checks, please return them to me, having torn off the signatures.

I am glad to hear that Mrs. Halpert is feeling better.

Yours sincerely,



William S. Picher

cc: Mr. Larry Curry

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STATLER BUILDING, BOSTON MASSACHUSETTS 02117

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researchers are responsible for obtaining written permission
from both writer and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 10, 1968

Mrs. Halpert
Permissions
The Downtown Gallery
465 Park Avenue
New York
New York

Dear Mrs. Halpert:

I have written to you several times concerning our use in Cline: Spectrum, Book 4, of one of your paintings, Marin's "Seascape Fantasy, Maine" painted in 1944. Are there any forms to be filled out? We will be glad to pay any fee involved.

We will be using this in black and white and will give a credit line, The Downtown Gallery.

Thank you so much for your help. It is very much appreciated.

Sincerely,

Louise A. Doherty
Louise A. Doherty
Art Editor
High School Graphics Department

LAD

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F Hayes

November 30, 1968

Cirker's Hayes Storage
Warehouse, Inc.
305 East 61st Street
New York, New York 10021

Gentlemen:

This is to advise you that under no circumstances may anyone unaccompanied by myself enter the storage spaces listed below which contain our property: -

Lot 394 - Room 517
Lot 597 - Room 444
Lot 8950 - Room 448 }
Lot 9094 - Room 440. } *

If at any time I have to remove an item, I will do so personally.

This will also serve to void any names which may have been given to you previously, other than mine. I have very important reasons for this decision and request.

Will you please advise your Check-In Department about this important change effective immediately.

Will you also please be good enough to sign a copy of this letter which is enclosed for that purpose and return it to me in the enclosed self-addressed envelope.

Thank you.

Sincerely,

Edith Gregor Halpert

EDC.

* P.S. And the other room for which we have no key

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HENRY MEDVIN 20 Ridgewood Drive, Livingston, N. J. 07039 201-992-4542

Gentlemen:

Please send me your current catalog, and place my name
on your mailing list.

Thank you,

Henry Medvin

Punk ed
Added to
punk file